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COMMENTS  
ON THE  
PLAYS  
OF  
*BEAUMONT AND FLETCHER,*  
WITH AN  
APPENDIX,  
CONTAINING  
SOME FURTHER OBSERVATIONS  
ON  
SHAKESPEARE,  
EXTENDED TO THE LATE  
EDITIONS OF MALONE AND STEEVENS.

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BY THE RIGHT HONOURABLE  
J. MONCK MASON.

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## PREFACE.

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THERE is a tide in the fame, as well as <sup>7</sup> the affairs of men, and this tide has flowed, for these thirty years past, with amazing rapidity, in favour of Shakespeare. The transcendent theatrical powers of Garrick, the judgment and authority of Johnson, the industry and abilities of Malone and Steevens, assisted by the ingenious suggestions of several others, who were not professed commentators, have raised his works to a degree of celebrity which they never attained at any former period; and he now shines forth, with a blaze of splendor, which has cast into the shade every other ancient dramatic writer, even those who were formerly his rivals in excellence.



There is no more devoted admirer of Shakespeare than I am myself; he is, indeed, to use his own language, the god of my idolatry: I, therefore, neither wonder nor repine at the general prepossession in his favour; but I am somewhat surprised, that this very prepossession has not induced his admirers to pay some attention to his contemporary poets, Beaumont and Fletcher, whose language, manner, and spirit, are so congenial to his, and who possess so large a portion of his admirable talents.

I should apply to Shakespeare what Horace says of Jove;

Unde nil majus generatur ipso,  
 Nec viget quid quam simile, aut secundum;  
 Proximos tamen illi occupavit  
*Fletcher* honores.

Yet these elegant writers are now so totally neglected, that many copies of the last edition of their plays still remain un-

sold, though published near twenty years ago.

It is said, that in their own age, there were many who preferred the dramas of Beaumont and Fletcher to those of Shakespeare; I see no grounds for a general preference, which must have been owing to personal attachment; but if we descend to a comparison of particular plays, many of theirs will be found superior to many of his, though none of them equal in excellence to his best.

To redeem, from this state of unmerited oblivion, those poets, who were formerly so justly admired, is one of the motives for this publication.

This purpose might possibly have been answered more effectually, by publishing a splendid edition of their works; but I find

myself unequal to that undertaking, both from want of leisure and want of ability.

The fame of Miltiades, as we are told by Plutarch, excited Themistocles to the glorious course, which he afterwards ran in the Athenian republic; but the praises bestowed on Steevens have the opposite effect upon me, and deter me from attempting to emulate his fame; for if, with all his abilities and industry, exerted for upwards of thirty years, he has not been able to give us an edition of Shakespeare that is perfectly correct, what chance should I have, with inferior abilities and no industry, of producing an edition, worthy the attention of the public, of writers equally obscure, and rather more voluminous? I shall, therefore, confine myself to the more humble province of a commentator, endeavouring merely to point out the errors of former editions; to explain such passages as seem to be misun-

derstood; and to suggest some amendments that may possibly be of use to a future editor.

The only modern editions I have seen, are that of Seward, Sympson, and Theobald, in 1750, and that of some anonymous editors, in 1778.

The most striking, and most unfortunate error in Seward's edition is, a preposterous affectation of reducing to metre, many passages which the author intended for prose. This plan was ill conceived, and miserably executed; it has led the editors into many difficulties, and, instead of adding honour to the poets they wished to illustrate, has tended to degrade them; for there is a degree of harmony in good prose, which bad verse can never arrive at.

In pursuing this plan, the editors appear to have laid it down as a principle, that

every line is verse, which consists precisely of ten syllables. They have accordingly endeavoured, with much perseverance, to range all the words of the passages they want to improve into lines of that length; to effect this purpose, they have used alternately the guillotine and the rack; with the cruelty of Procrustes, they lop off unmercifully the limbs of some words, whilst they stretch out others beyond their natural dimensions, till they have brought them all to the standard required. By these means they have formed a kind of mongrel style, that does not fall under any known description of language; it is neither verse nor prose, but a jumble between both, that can lay no just claim to either appellation.

They did not consider that dramatic poetry is written to be spoken, not to be told upon the fingers; that it is not so strictly confined by technical rules, as some other modes of versification; that a pause in the

recital may frequently supply the apparent want of a syllable; and that even the redundancy of a syllable does not necessarily destroy the metre. I cannot indeed suppose that either Shakespeare or Fletcher used to count the syllables in the lines they composed; they appealed to the ear, the true criterion, and if that was satisfied, the line was admitted without a scrutiny.

Were it not for this singularity in Seward's edition, I should prefer it to that of 1778, though the latter was intended as an improvement on it. The only ancient copy in my possession, is the second folio, which I read with more satisfaction than either of the modern, as it has more the appearance of originality, which is agreeable to every reader, and is nearly equally correct.

It has been stated to me, as a material defect in my comments on Shakespeare, that in many places they cannot be understood without recurring to the edition which is the object of them. I was aware of this defect, but I found it unavoidable in my situation; for if I had cited every passage at length, with the numerous annotations of the several commentators, it would have swelled the volume to such a formidable size, that few, if any, would have been tempted to read it, when introduced to the public, under the auspices of a name entirely unknown in the literary world.

The same defect obtains in this publication, accompanied, I fear, by many other; I shall venture, however, to inscribe it, with all its faults, to George Steevens, Esq. the excellent editor of Shakespeare, as the best judge, in my opinion, of the merit or demerit of such a performance.

P. S. An unexpected delay in the publication has afforded me an opportunity of adding an APPENDIX, containing some further observations on Shakespeare, which may possibly be more acceptable to the public than the original performance.





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# COMMENTS, &c.

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VOL. I.

## THE MAID'S TRAGEDY.

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*Page 7.* LYSIPPUS.....A Lady, Sir,  
That bears the light above *her*, strikes dead  
With flashes of her eyes—The fair Evadne!

Whether we suppose that the pronoun *her* refers to Aspatia, or to Evadne herself, it is scarcely possible to extract any sense from this passage as it stands; but a slight alteration will not only render it intelligible, but highly poetical. I should therefore read it thus:

A Lady, Sir,  
That bears the lightning's power, strikes dead  
With flashes of her eyes.

The words *strikes dead*, in the first line, and *flashes*, in the last, seem to confirm this conjecture.

In the Humorous Lieutenant, p. 67, Celia says,

I have no eyes  
Of mortal lights; but certain influences,  
Strange virtuous lightnings, human nature starts at.

Page 8. LYSIPPUS.....And where the rest  
Of our young Ladies, in their wanton blood,  
Tell mirthful tales *in course*.

*In course* means, in their turn, one after the other. The same expression occurs in the 27th page, where Aspatia says,

Let my bier  
Be borne by virgins that shall sing, *by course*,  
The truth of maids, and perjuries of men.

Page 12. DIAGORAS.....Codes, Codes! what now?

I do not know the meaning of this ejaculation; but suppose it to be used instead of Gods, Gods! to avoid impiety.

Page 15. NIGHT.....

How dull and black am I! I could not find  
This beauty without thee, I am so blind;  
Methinks, *they* shew like to those Eastern streaks  
That warn us hence, before the morning breaks;  
Back, my pale servant! for these eyes know how  
To shoot far more and quicker rays than thou.

Both the sense and the grammar require that we should read *beasties*, instead of *beauty*, in the second line — unless we transpose the two last couplets, and read the passage thus :

How dull and black am I ! I could not find  
This beauty without thee, I am so blind.  
Back, my pale servant ! for these eyes know how  
To shoot far more and quicker rays than thou :  
Methinks, they shew like to those Eastern streaks  
That warn us hence, before the morning breaks,

I should prefer the transposition to the amendment.

Page 17. CYNTHIA.....Rise, rise, I say,  
Thou powers of deeps ! thy surges *lade* away,  
Neptune ! great king of waters ; and by me  
Be proud to be commanded,

Mr. Seward's remark on this passage is, that the old copies read *laid* away, which appears to him to be scarcely sense. He says that Neptune, in leaving the ocean, is never supposed to bring the surges with him, or to lay them aside, but barely to leave them. The word *lade*, he says, will signify his parting the waves with his trident, to give him a free passage; which is an image quite poetical; and therefore he reads *lade* instead of *laid*, and is followed by the Editors of 1778. I cannot agree with Seward, that to con-

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vert the trident of Neptune into a ladle, is an image quite poetical: besides, to *lade* does not mean to part water or any other liquid, but to bale or throw it out.

I have no doubt but we ought to adhere to the old copies, and read

Thy surges laid away:

That is, thy surges being laid aside. A similar expression occurred but ten lines before, where the Night says to Cynthia,

Or, if thou wo't, then call thine own Endymion  
From the sweet flowery bed he lies upon,  
On Latmos top; *thy pale beams drawn away*,  
And of this long night let him make a day.

Page 19. NEPTUNE.....Till this night is done

By me, a solemn honor to the Moon.

Fly, like a full sail!

We should certainly read, *tell*, this night, instead of *till*, which is not sense.

The same expression occurs in the last stanza of the following song, where Cynthia says,

Let your unknown measures, set  
To the still winds, *tell* to all,  
That Gods are come, immortal, great,  
To honour this great festival.

*Page 21. NEPTUNE.....*

The tunes my Amphitrite joys to have,  
 When *they* will dance upon the rising wave,  
 And court me as *the* sails. My Tritons, play  
 Music to lead a storm.

This passage, as it stands, is absolute nonsense. We should certainly adopt the amendments proposed by Seward, with a slight alteration in the pointing, and read it thus :

The tunes my Amphitrite joys to have,  
 When *she* will dance upon the rising wave,  
 And court me as *she* sails, my Tritons play.  
 Music to lead a storm.

*Page 22. CYNTHIA.....*

Heave up thy drowsy head again, and see  
 A greater light, a greater majesty,  
 Between our sect and us.

This passage, also, is nonsense, as it stands. Seward proposes to amend it by reading, Between our set and us—which is evidently right. The last Editors follow the old copies, which they say only imply, by an extravagant compliment, that the brightness of the Court transcends that of the Sun, and is more repugnant to night and her attendants, than even the splendour of the day.

The compliment mentioned by the Editors was certainly intended, and will still remain,

though Seward's amendment should be adopted: but it is impossible that the words, *between our sect and us*, can signify, *more repugnant to me and my attendants*; they will equally imply any other meaning whatsoever. But, though I agree with Seward in reading *set* instead of *sect*, I cannot approve of his explanation of the passage: He says, that the Night and Cynthia both talk of the Morning's approach, and that they must go down; till Cynthia finds out, that it was only the rays of light shut from the King's court, which they mistook for the day-break: but this was not the case; they were not mistaken with respect to the approach of Day; for Cynthia says, *The Day breaks here*, pointing to the East; and at the same time shews old Night, that there was a greater light shot from the South, which stood between them and their point of setting; and asks which way she would go in this dilemma; to which Night replies, that she will vanish into mists; and Cynthia says, *Faint day*, which was then at hand.

Page 24. DULA.....You're best to practise.

That is, You had better practise: *you're* is a contraction of *you were*. So, in Cymbeline, Pisanio says to Imogen,

Madam, you're best consider.

Page 24. EVADNE.....Aspatia, take her part,

DULA.....I will refuse it ;

She will pluck down *aside* ; she does not use it.

We should read, She will pluck down *a side*,  
&c. The allusion is to a party at cards, and  
Dula refuses to take Aspatia for her partner,  
because, as she was not used to play, she would  
make her side the loser. So, in the Silent Wo-  
man, Centaure says of Epicene,

Yes, faith, Madam, Mavis and she will set up *a side*.

And in Mossinger's Unnatural Combat, Bel-  
garde says to Malefort,

And if now,

At this downright game, I may but hold your cards,  
I'll not pull down the *side*.

Page 28. AMINTOR.....Come, my love,

And let us *lose* ourselves to one another.

We must read *lose* ourselves, instead of *loose*.

Page 35. AMINTOR.....

I have lost one desire ; 'tis not his crown

Shall buy me to thy bed, now I *resolve*

He has dishonoured thee.

The desire that Amintor had *lost*, or *left*—for  
it is indifferent which of these words shall stand,  
as they both imply the same sense—was that of  
going to her bed.



To leave, in the time of our Poets, meant, to give away, or to part with. So Portia says, in the Merchant of Venice, speaking of the ring she had given to Bossanio,

And here he stands,  
I dare be sworn for him, he would not *leave* it,  
Or pluck it from his finger, for the wealth  
That the world masters.

And Julia says to Protheus, in the Two Gentlemen of Verona,

It seems you loved her not to *leave* her token.

According to the explanation of the last Editors, Amintor means to say, I resolve that even the regal power should not induce me to partake of your bed now, as the King has dishonour'd you. If this be the meaning, it is strangely expressed: but the true explanation is that of Theobald, who says, that now I *resolve*, means, now I am convinced—which is perfectly agreeable to the language of the time.

In this very play, the King says to Amintor,

Well, I am *resolute* you lay not with her.

That is, I am convinced.

In the Captain, Lelia's Maid says to Angelo, page 77,

For your sweet self, in particular,  
Who, she resolves, persuaded your friend to neglect him.

Othello says,

For once to be in doubt,  
Is once to be resolved.

In the Third Part of Henry the Sixth, Richard says,

By heavens ! I am resolved,  
That Clifford's manhood lies upon his tongue.

And Doctor Johnson tells us, in his Dictionary, that one of the senses of the verb *to resolve* is, to be settled in an opinion.

*Page 39. ASPATIA.....*

Mine arms thus; and mine air blown with the wind.

We should surely read *bair*, instead of *air*, as in the second folio.

*Page 39. ASPATIA.....*

Let all about me  
Tell that I am forsaken:

The reading attributed to Theobald, and supported by the oldest copy, is so much more poetical than this, that I should be tempted to adopt it:

Let all about me  
Be teachers of my story.

The first copy runs thus: Be tracers of my story.

*Page 40. ANTIPHILA.....*

It is my lady's pleasure we be thus in grief:  
She is forsaken.

These lines should be printed and pointed  
thus :

It is my lady's pleasure we be thus;  
In grief she is forsaken.

*Page 45. KING.....*

But prithee, I should think by her black eye,  
And her red cheek, she should be quick and stirring  
In this same business.

Theobald censures our Authors, as having monstrously overcharged the character of the King, by the flagrant impudence of his conduct in this scene ; unjustly, however, in my opinion. The King is indeed a very vicious character; but his conduct in this scene is natural and consistent, not merely an unnecessary and wanton exertion of impudence. Evadne had sworn to him that her husband should not enjoy her ; but, from what had passed between him and Amintor, he suspects that she had not kept her word, and is determined to discover the truth, which he could only learn from themselves.

*Page 45. AMINTOR.....*

But I perceive she is as quick as you deliver'd.  
We should read, She's quick, as you deliver'd.

*Page 47. KING.....*What could he do,  
 If such a sudden speech had met his blood,  
 But ruin thee for ever? If he had not kill'd thee,  
 He could not bear it thus—(he is as we)  
 Or any other wronged man.

The obscurity of this passage is entirely owing to the false punctuation, which in Theobald's edition is bad, but in the last rather worse. We should strike out the parenthesis in the third line, and point the passage thus:

What could he do,  
 If such a sudden speech had met his blood,  
 But ruin thee for ever, if he'd not kill'd thee?  
 He could not bear it thus.—He is as we,  
 Or any other wrong'd man.

And the meaning is this: The King tells Evadne, that he could not believe she had ventured to tell her husband that she would never close with him, as she expresses it; for that if such a declaration had been made to Amintor in his heat of blood, he would certainly have ruined her for ever; that is, maimed or defaced her, if he did not kill her. He could not suppose that Amintor would bear such an injury with so much temper, as he had the same feelings that the King himself would have, or any other man that was so wronged. The Editors forget that it is usual

for sovereigns to speak of themselves in the plural number.

*Page 49. AMINTOR.....*

Unless I send their *lives* thro' all the land,  
To shew how nobly I have freed myself.

As it does not appear to me that Amintor, by sending through the land an account of the vicious lives and the criminal connection between the King and Evadne, could prove how nobly he had freed himself, I must reject the explanation of the last Editors, and adopt Sympson's ingenious amendment, by reading *limbs*, instead of *lives*. The dispersing and exposing the limbs of criminals is considered as an aggravation of their punishment; and what Amintor had in contemplation, was not to display the justice of his cause, but the exemplary manner in which he had revenged it.

*Page 50. EVADNE.....*

I would not have a fool;  
*If* were no credit to me.

We must read, *It* were no credit to me, as in Theobald's edition.

*Page 50. THE KING.....*

Well, I am resolute you *lie* not with her,  
And so I leave you.

All the old editions read, I am resolute you *lay* not with her ; which Seward and Sympson, with the concurrence of the last Editors, changed into *lie* not, &c. because they did not comprehend the true meaning of the words *I am resolute*, which do not mean I am determined, but I am convinced.

The King's only purport in the whole of the scene, was to discover whether Amintor had enjoyed Evadne or not ; and, finding that he had not from his own confession, he declares himself to be satisfied, and so leaves them. The word *resolved* is used by the King in the same sense in the second act ; and Gloster says, in King Lear, when Edmund tells him that Edgar had attempted to kill him, which he cannot bring himself to believe,

I would unstate myself, to be in a due resolution;  
Meaning, that he would give all his fortune to  
be convinced of the truth.

Page 54. AMINTOR.....Have I just received  
A lady to my bed, that in her eye  
Keeps mounting fire, and on her tender cheeks  
Immutable colour ?

It appears, from Theobald's note on this passage, that the old reading was *inevitable colour* ;

that one of the quartos reads *immutable*, which he has admitted into the text, at the same time proposing *inimitable* as the genuine reading.

That adopted by the last Editors is evidently the worst of the three, as it injures the metre, and a fixed colour in the cheeks was never considered as an excellence. The best and most poetical of all these readings is the old one, *inevitable*.

Inevitable means not only unavoidable, but irresistible; in which last sense the word is used here. So Dryden, in his tale of Palemon and Arcite, says,

But even that glimmering serv'd him to descry  
Th' inevitable charms of Emily.

The word *inevitabile*, in Latin, had the same import, as we find from the following passage in the first Annal of Tacitus:

Sed Marcellino insemulabat Crispinus, Sinistras de Tiberio  
Sermonis habuisse; *inevitabile crimen*; eum ex moribus  
principis,  
Fedissimis quæque deligeret accusator, objectare atque res.

It is evident in this passage, that *inevitabile crimen* does not mean an accusation that could not have been prevented, but one from which, when preferred, it was impossible to escape.

Page 60. MELANTIUS.....Diphilus,  
Thou com'st as sent.

That is, as if you were sent on purpose. Theobald censures this expression as obscure; but the word *as* is frequently used by our Author in the sense of *as if*. So, in the Elder Brother, Miramont says,

Tho' I speak no Greek, I love the sound on't;  
It goes on thundering, as it conjured devils.

Page 71. EVADNE.....All the creatures  
Made for heaven's *honours*.

We should read, Heaven's *honour*.

Page 74. KING.....Reach me a bowl of wine;  
Melantius, thou ar't sad.

MELANTIUS.....

I should be, sir, the merriest here, &c.

We find from Theobald's note on this passage, that in the former editions this last speech was given to Amintor, and the substance of it would apply to him; but as Melantius was the person to whom the King addressed himself, the reply should come from him. Besides, it was the King's intention to sound him, and discover from his behaviour, whether the information of Calianax was true; he therefore accuses him of



sadness or gravity, the natural disposition for a man to be in who had formed some deep design.

*Page 79. MELANTIUS.....*

Your subjects all have fed by virtue of  
My arms; this sword of mine hath ploughed the ground,  
And reapt the fruit in peace.

The last Editors inform us that Seward reads the last line thus :

*And they have reaped the fruit of it in peace;*

And approve of this amendment as judicious, though they have not ventured to adopt it ; but the present reading is the true one.

Melantius means to say, not in plain prose, but in poetical language, that had it not been for his sword, the people could neither have ploughed the ground, or have reaped the fruits of it. So, in the Captain, Jacomo says,

Do you not tell men sometimes of their dulness,  
When you are grip'd, as now you are, with need ?  
I do, and let them know those silks they wear,  
The war weaves for them ! And the bread they eat,  
We sow and reap again, to feed their hunger ;  
I tell them boldly, they are masters of  
Nothing, but what we fight for.

Page 81. CALLIANAX.....Ay,  
 Do look for some great punishment for this;  
 For I begin to forget all my hate.

We should read *I* instead of *ay*, as in Theobald's edition.

Page 84. AMINTOR.....  
 The thing that we call honour bears us all  
 Headlong to sin, and yet itself is nothing.

Seward proposes to read, And yet itself is *not one*; an amendment not absolutely necessary, but well-imagined, and probably the true reading.

Page 99. AMINTOR.....  
 The world wants lives to excuse thy loss.

This reading conveys no idea; Seward proposes to read *expiate* instead of *excuse*, which is so great an improvement both of the sense and the metre, that I should not hesitate to adopt it. Amintor considers the destruction of Aspatia as a crime so great that it could be expiated only by sacrifice, and that all the lives in the world were insufficient for that purpose. The expiation of crimes by sacrifice was not only the doctrine of the Pagan world, but is the foundation of Christianity itself. Theobald's first idea, the reading of *limits* instead of *lives* was very ill-conceived, and his explanation of it ridiculous.

## VOL. I.

## PHILASTER.

Page 110. PHARAMOND.....

Happy in your's that is,  
And from you, as a chronicle, to keep  
Your noble name from eating age, do I  
Open myself most happy.

As this is not sense, it cannot be right. Seward reads, *Opine in myself most happy*, which may be right; but I believe the true reading is, *Hope in myself most happy*, which is nearer to the old edition, and agrees best with the preceding part of this speech:

O this country!  
By more than all my hopes I hold it happy.

Page 110. DION.....

By this sun, he'll ne'er make king,  
Unless it be for trifles.

I should read, He'll ne'er make *a* king.

Page 114. PHILASTER.....

Who dares in all this presence, speak (that is  
But man of flesh, and may be mortal) tell me  
I do not most entirely love this prince.

As this passage stands, the word *speak* is unnecessarily inserted, and has no connection with the rest of it: I should therefore either leave it out, or if it is to stand, insert the word *I* before it.

Who dares in all this presence, (I speak, that is  
But man of flesh and mortal) tell me, &c.

I *speak*, that is, I mean.

Page 115. PHILASTER.....

You stand, methinks, like men that would be courtiers,  
If *you* could well be flattered at a price  
Not to undo your children.

I cannot discover any sense in this passage as it stands; but believe we should read in the second line, *If I* could well be flattered, instead of *if you*, and then the meaning will be, You look as if you could be willing to pay your court to me, if you could do so without hazarding the fortune of your families by offending the king.

Page 120. PHILASTER.....

A garland lay by him  
Of many several flowers, bred in the bay,

Stuck in that myftic order, that the neatness  
Delighted me.

These words, *Bred in the bay*, have not been noticed by any of the Commentators, yet require explanation; for, if taken in their usual acceptation, they would be nonsense here.

It appears to me, that by *Bred in the bay*, Philaster means, Woven in the garland. A bay means a garland, and to brede or braid, as it is now spelt, means to weave together. *Bred* is the participle of the verb, to *brede*, not of, to *breed*.

Page 121. PHILASTER.....

Why that which all the Gods have *appointed* out for me.

We must either read, *pointed* out for me, instead of *appointed*, or omit the word *out*.

Page 126. GALATEA.....

And for the rest of my poor wardrobe, such as you see, it leaves no hand behind it, to make the jealous mercer's wife curse our good doings.

Notwithstanding the many significations of the word *band*, I can recollect none in which it would make sense of this passage: perhaps we should read *bundle*.

Page 127 GALATEA.....

Yet, for all this, I'll match you.

This is sense, yet probably we ought to read *watch you*, as Galatea does actually watch Pharamond, and retires behind the scene for that purpose.

*Page 129. GALATEA.....*

And, Lady Dowsabel, I'll fit you for it.

Dowsabel is the name of a girl in one of Percy's ancient ballads, which is called from her name.

*Page 135. KING.....Sir, be resolved,*

I must and will come in.

That is, be assured.

*Page 135. MEGRA.....I am up and ready.*

Ready means dressed.

*Page 136. DION.....*

'Tis strange a man cannot ride a stag

Or two, to breathe himself, without a warrant.

Theobald is certainly right in reading *stage*, instead of *stag*, or *stagge*, as it is printed in the old editions. The last Editors assign as a reason for their not adopting this amendment, the seeming reference to a buck-warrant; but why should a warrant necessarily imply a buck-warrant? or

why should a buck-warrant give a man liberty to ride a stag? They do not recollect, that formerly no person could take up post-horses without a warrant for that purpose.

*Page 139. CLEREMONT.....*And the people,  
Against their nature, are all bent for him.

Cleremont considers the unanimity of the people in favour of Philaster as contrary to the nature of the discordant multitude.

*Page 151. PHILASTER....*Some far place,  
Where never woman-kind durst set her foot,  
For bursting with her poisons, must I seek.

For bursting with her poisons means, for fear of bursting with her poisons; a mode of expression which so frequently occurs in these plays, that a particular example of it is unnecessary.

It was vulgarly supposed, that there were places where no venomous creatures could live. Ireland in particular, because none such are to be found in that country.

*Page 154. DION.....*  
And for his horn, he left it at the lodge, where he lay late.

Late means *lately*. So, in the first part of Henry the Sixth, Plantagenet says to Mortimer,

Ay, noble uncle, thus ignobly used,  
Your nephew, late despised Richard, comes.

*Page 154. CLEREMONT.....*

And yet he looks like a mortified member,  
As if he had a sick man's *salve* in his mouth.

Mr. Theobald reads, Sick man's slaver: but *salve* is the reading of the second folio, and undoubtedly the true one.

For an explanation of this passage I am indebted to Mr. Steevens, whose observations on it I shall transcribe in his own words.

The Sick Man's Salve was a devotional tract mentioned in several of the old plays and pamphlets.

In Ben Johnson's *Epicene*, Act 4. Scene 4. Haughty, speaking of the father and mother of her maid Trusty, says that they were both mad when she hired her; and that one of them (she knew not which) "was cured with the Sick Man's Salve, and the other with Green's Groat's-worth of Wit."

Again, in *Eastward Hoe*—

And speak you all the Sick Man's Salve without Book?



The same work is again alluded to in the  
Dumb Knight—

How well the sound can Salve the Sick Man's Grief!

"There were two of these books," says Mr. Read, "with titles nearly similar, both published in octavo in 1591: one of them by Thomas Bacon, called the Sick Man's Salve; the other by William Perkins, called the Salve for a Sick Man," &c.

*Page 155. THRASILINE.....*

Troth, no great matter to speak of; a foolish twinkling with the eye that spoils her coat; but he must be a cunning herald that can find it.

The allusion is to mullets, or stars, introduced into coats of arms, to distinguish the younger branches of a family, which of course denote inferiority.

*Page 155. DION.....*

The world and the flesh come behind with the carriage.

The carriage is here a military phrase, and means the baggage. So, in the Mad Lover, Memnon says—

Why all the carriage shall come behind; the stuff, rich hangings, &c.

Page 155. WOODMAN.....

I never loved his Beyond-sea-ship, since he forsook the  
say for paying ten shillings.

That is, to avoid paying ten shillings.

Page 165. ARETHUSA.....Nay, gentle sir,

If you do take him, bring him *quick* to me,

And I will study for a punishment.

*Quick* means here, alive.

So Bellario says, in the next page, to the  
flowers—

You sweet ones all,

Let me, unworthy, press you. I should wish

I rather were a corse, strew'd o'er with you,

Than quick above you.

Page 169. PHILASTER.....

Then shall I die for grief, if *not* for this

That I have wounded thee.

The sense requires that we should read, If *but*  
for this, &c. that is, were it only for this. There  
are no two words so often mistaken for each other  
in the old editions as *not* and *but*.

Page 172. PHILASTER.....

Take me in tears betwixt you,

For *else* my heart will break with shame and sorrow.

The particle *else* is introduced by Seward to  
improve the metre, but destroys the sense. It is  
not easy to explain, in sober language, the rap-  
turous effusions of love and grief; but it is evi-  
dent, that their dividing him in tears betwixt

them, was to be the consequence of his heart's breaking, not the prevention of it: it must be broken before it could be divided. The word *else*, therefore, should be struck out.

Page 172. PHILASTER.....

What would you have done,

If you had wrong'd me basely, and had found

My life no price, compar'd with yours?

It is evidently the intention of Philaster, in this speech, to describe what he considered as his own situation at the moment. I have no doubt, therefore, but the passage is erroneous, and that it ought to run thus,—

What would you have done,

If you had wrong'd me basely, and had found

*Your* life no price, compar'd with *mine*?

That is, Suppose yourself in the same situation that I am; that you had wronged me basely, as I have wronged you, and had found that your life was of no value, compared with mine; which is what I feel when I compare my life with yours.

Page 177. DION....Well, my dear countrymen! what do you lack, if you continue, and fall not back upon the first broken shin, &c.

The last Editors are right in supposing that those words, *what do you lack*, are intended to denote the lower class of tradesmen and shop-keepers. This explanation is confirmed by the

speech of the old Captain in the following page, who says—

Come, my brave myrmidons, let us fall on; let your caps swarm, boys; and your nimble tongues forget your mother's gibberish of *what do you lack?*

Page 180. CAPTAIN..... These are things that will not strike their top-sails to a foist.

A foist means a small vessel, with sails and oars, called fuste in French, and fusta in Italian. The Lord Mayor's barge was formerly called the galley-foist.

Page 181. PHARAMOND.... You will not see me murdered, wicked villains?

CITIZEN.... Yes, indeed, we will, sir; we have not seen one foe a great while.

Sympson amends this passage, which certainly requires amendment, by reading, We have not seen one *so* a great while, which is certainly better than the present text; but probably we should read more naturally, and more near to the old copies---

We have not seen one *for* a great while.

Page 182. CAPTAIN.....

Thou tender heir-apparent to a church-ale.

The church-ale is a festival to commemorate the dedication of a church.

Page 182. CITIZEN..... He shall for this time only be seel'd up, with a feather through his nose, that he may only see heaven, and think whither he is going.

I believe we should read, *thither* he is going, instead of *whither*; and the meaning is, we will confine his eyes in such a manner, that he shall see nothing but heaven, and think that he is going there. If a pidgeon be hood-winked in such a manner that it can receive no light but from above, it will arise perpendicularly till it dies: to this the citizen alludes:

Page 184. PHILASTER.....

He's tender enough: he needs no farther watching.

One of the means used to tame hawks is to keep them continually awake.

Page 189.....Art thou she?

Or else her murderer?

It was the received opinion, in some barbarous countries, that the murderer was to inherit the qualities and shape of the person he destroyed.

VOL. I.

A KING AND NO KING.

Mr. Theobald says, that the character of Bes-sus, in this play, is a fine copy of Shakespeare's Falstaff. For my part, I cannot discover the slightest resemblance between the two characters; nor can I suppose that Fletcher had Falstaff

in contemplation when he formed his Bessus, who comes nearer to Bobadil, as the last Editors justly observe: but the character which Bessus most nearly resembles is that of Parolles, in *All's Well that Ends Well*.

*Page 204. KING.....* But I'm grown  
To talk—but I defy—let another speak.

I have no doubt but Seward is right in reading—

I talk but idly.

Which, with a very trifling deviation from the old reading, restores the sense. The attempting to explain an obscure passage by leaving a break, which every reader is to fill up as he shall think proper, is in fact no explanation at all.

The same expression occurs in the fifth act, where Tygranes says to Lygones---

Get you about your business with Arbaces.

Now you talk idly.

*Page 207. MARDONIUS.....* But when I speak your faults, you make a start, and fly the hearing; but—

Here is another break introduced to supply the want of sense. I have already expressed my disapprobation of this expedient; nor can I agree with Theobald and Sympson in reading *out* instead of *but*: the true reading, in my opinion, is--

You fly the hearing on't.

The usual abbreviation of *of it*.

*Page 212. ARBACES.....* Do you direct her arm  
Against this foul dissembling heart of mine.

An address to the gods of a similar nature,  
without naming them, occurs in page 242, where  
Arbaces says—

Why should you, that have made me stand in war  
Like Fate itself, cutting what threads I pleas'd,  
Decree such an unworthy end to me?

*Page 213. TYGRANES.....*

Why wilt thou have me die, Spaconia?

What should I do?

We should certainly read *fly* instead of *die*;  
Spaconia's reply shews that she had been exhort-  
ing him to flight.

*Page 218. BESSUS.....*

Well again, an it please your grace.

This sentence should end with a point of in-  
terrogation.

*Page 219. GOBRIAS.....*

Good Captain Bessus, tell us the discourse

Betwixt Tygranes and our King, and how

We got the victory?

Discourse in this place means transaction, not  
conversation.

*Page 231. ARBACES.....*

She should be forc'd to have him, when I know

'Tis fit. I will not hear her say, she's loth.

This passage should be pointed thus—

She should be forc'd to have him.

When I know 'tis fit, I will not hear her say *she's loth*.

Page 240. TYGRANES.....

This is tyranny, Arbaces, subtler than the burning *bulls*,  
Or that fam'd tyrant's bed.

We should read subtler than the burning *bull*,  
not *bulls*.

Page 259. SPACONIA.....

Thy faith *is* firm as raging overflows.

We should read, thy faith *as* firm, as in the  
former editions.

Page 259. SPACONIA.....'Tis ashamed.

Alas! I have been too rugged.

We should read with Theobald, He's ashamed.

Page 276. MARDONIUS.....

You serve a worthy person; and a stranger  
I'm sure you are.

This may be right; but I believe we should  
read—You seem a worthy, instead of you *serve*.

Page 281 LYGONES.....

I would have kept a dancer

And a whole *concert* of musicians

In mine own family, only to fiddle thee.

The old and true reading is *consort* of musi-  
cians, not *concert*; which does not mean a mu-  
sical performance, but a band of musicians.

So, in Wit at several Weapons, Ruinous says—

We are a *consort* of ourselves.



And Oldcraft afterwards says---

I have seen a crown has made a  
Consort laugh heartily.

*Page 284. BACURIUS.....*

Sirs, be wise, and take money for this motion.

**Motion** means a puppet-show, or any other strange sight which people carry about and shew for money. The phrase frequently occurs in all the old dramatic writers.

*Page 291. ARBACES.....*But another truth

Shall be wrung from you.

Another truth does not mean *one truth more*; for Arbaces supposes that what Gobrias had said was false. Another truth, is a truth of a different nature.

VOL. I.

*THE SCORNFUL LADY.*

*Page 304. YOUNG LOVELESS.....*

Make the boat stay.

The last Editors have given these words to the younger Loveless, without any authority or reason. In the folio of 1679, they make a part of the speech of the elder Loveless; who, fearing that he shall be forced to begin his journey that night,

desires that the boat may wait till he takes leave of his mistress.

Page 305. YOUNGER LOVELESS.....

Or her mistress's husband's clerk shall be.

Read, *that* shall be.

Page 308. LADY.....

And put on new allegiance to some French lady,  
Who is content to change language with your laughter.

I can find no meaning in this passage as it stands. It should possibly run thus---

Who is content to change language with you for laughter.  
That is, to teach you her language for the pleasure of laughing at you.

Page 309 ELDER LOVELESS.....

Yet some course you must take, which for my satisfaction resolve and open.

That is, determine upon, and declare it: yet, possibly, the true reading may be, *resolve upon*.

Page 316. YOUNGER LOVELESS.....

Prithee, farewell, and entertain my friends.

We should read *fare well*. Loveless does not mean to take leave of Saville, but to exhort him to live freely.

Page 324. SIR ROGER.....

Did I for this consume my quarters in meditation?

Theobald and Co. read *carcass* instead of *quarters*, without authority or reason; but *quarters* is

f

the true reading : not that there is any reference to time, as the last Editors suppose, but because it is rather a more ludicrous expression. To call a man's body his four quarters, is a vulgar phrase at this day.

Page 324. SIR ROGER.....

Did I expound the *owl*, and undertook, with labour and expence, the recollection of those thousand pieces, consumed in cellars and tobacco-shops, of that our honour'd Englishman; Nic Broughton, &c.

For the explanation of this passage, which I should not myself have attempted, I am beholden to Mr. Stevens, who has been so good as to communicate to me the following information, which I give in his own words.

" A passage in Lightfoot's life of Nicholas Broughton, before the folio edition of his works, will sufficiently illustrate Sir Roger's meaning:"

" The family of which he descended was ancient, and of  
 " very great rank, worth, and estates, and at the same time  
 " bred this great scholar, and a brother of his, a judge. It  
 " gave for its coat of arms, three *owls*, which is mentioned  
 " the rather, because the author would sometimes say,  
 " merrily, that it was a good prognostic that he should be  
 " a Grecian, because his coat bore the bird of Athens; and  
 " by this may be unriddled that for which it may be, every  
 " one is not, or hath not, an *Œdipus* ready, which is this:  
 " in some editions of the genealogies set before our Bibles,  
 " you shall find two owls pictured, holding either of them a  
 " burning torch; which meaneth, that it was Mr. Brough-  
 " ton who first gave the light in that work."

Page 328. SAVILLE.....

And ne'er had liv'd to see this dissolution.

*Dissolution* in this place appears to me to mean dissoluteness.

Page 329. Enter ELDER LOVELESS.

The entertaining after-piece of High Life Below Stairs seems to have been formed, in some measure, from this play.

Page 332. YOUNG LOVELESS.....

Let us drink, and give thanks for it.

CAPTAIN....Let us give thanks for it.

This last line does not belong to the Captain, but to Saville, who repeats here, as he does in the remainder of the scene, the words of Loveless.

Page 333. WIDOW.....

Spun my own smocks, coarse, and, sir, *so* little—

Instead of reading this sentence with a break, as if it were imperfect, I believe it should run thus---

Spun my own smocks, coarse, and, sir, *too* little.

The smallness of them was an additional proof of her frugality.

Page 336. CAPTAIN.....

The God of gold has fed you well: take Money for thy dirt.

Seward proposes to read---

The God of gold has *advised* you well.

And I am inclined to adopt this amendment.

The last Editors think it probable; that the Captain means to say, "as Morecraft has hitherto fed;" that is, "supplied you with money, don't break off with him." But this cannot be right; for Morecraft was so far from supplying Loveless with money, that he refuses to lend it him even upon a mortgage.

*Page 338. WELFORD.....*

What to do with it, unless nailing it up  
Amongst heads of Irish teer, to shew the mightiness of her  
Palm, I know not.

This alludes to the enormous horns of the moose-deer, which are frequently found in the bogs of Ireland. The palm of the horn is the flat broad part, from which the branches spring.

*Page 339. WELFORD.....*

Or these red tops, being steep'd in white wine,  
Soluble?

We should read---

*Are* these tops, being steep'd in red wine,  
Soluble?

*Page 352. POET.....* You have spoke home,  
And bitterly to me, sir.

Theobald proposes to break in upon the Poet's speech, and to give these words to the Captain.

Seward proposes to read---

You have spoke home,  
And bitterly too, miser.

The last Editors are unwilling to depart from the old reading in favour of either suggestion, yet some departure from it is necessary; for as Morecraft had never addressed himself to the Poet, the words *to me* must certainly be wrong. I should therefore read—

You have spoke home,  
And bitterly to him, sir.

Meaning the Captain.

Seward's amendment would answer with respect to the sense; but though the Poet calls Morecraft the miser in speaking of him to the Captain, it is not probable that he should intend to affront him by addressing him by that name.

Page 352. CAPTAIN.....

The devil's *diet* to a fat usurer's head.

Diet means here sauce; as it does in other passages in those plays.

Page 353. YOUNG LOVELESS.....

Eat by the hopes of *surfeits*, and lie down  
Only in expectation of a morrow,  
That may undo some easy-hearted fool.

The sense seems to require that we should read—

Eat by the hopes of *forfeits*.

That is, of goods pawned, but not redeemed, and so forfeited to the broker.

Page 358. SAVILLE.....

I will run mad first; and if that get not pity,  
I'll drown myself to a most dismal ditty.

Mr. R. says, in the note on this passage, that it was plainly intended as a ridicule of the catastrophe of Ophelia, in Shakespeare's Hamlet. I do not believe that the author had Ophelia in contemplation; nor can any thing be more absurd than the idea generally entertained by the last Editors, that every quotation from, or parody of Shakespeare, should be intended as a sneer. Was the Cento Nuptialis ever considered as a sneer upon Virgil? yet it is entirely composed of quotations from him.

*Page 359. ABIGAIL.....*

His silver sound of cithern quite abolished.

A cithern is a guittar.

*Page 369. ELDER LOVELESS.....*

And thy dry bones can reach at nothing now

But gords and nine-pins.

It appears from Mr. Stevens's annotation on the passage quoted by the Editors in the Merry Wives of Windsor, that by gords is meant a species of false dice; and Loveless means to say, that her dry bones were fit for nothing, but to make false dice, or nine-pins.

*Page 370. ELDER LOVELESS.....*

Rather contract my youth to drink, and rather

Dote upon quarrels.

The old reading is---

And savor

Doat upon quarrels.

Which must be wrong; but I think we should read—

And safer  
Doat upon quarrels.

Which comes nearer to the old reading, and makes the sense as perfect as the amendment proposed by the Editors. Safer means with less danger.

So, in the *Wife for a Month*, page 285, Frederick says that Valerio had

Better lov'd despair,  
And safer kiss'd her.

Page 371. LADY.....

What fine fooling is this in a woman,  
To use those men most frowardly they love most!

We should read---

What fine fooling is this *in woman*, &c.

For she is speaking of the sex in general.

Page 375. YOUNG LOVELESS.....

When we have done, I'll give you cheer in bowls.

This is sense; but I think we should read---

I'll give you cheering bowls.

Page 377: ELDER LOVELESS.....

I dare fight; but never for a woman.  
I will not have her in my cause: she's mortal,  
And so is not my anger.

*Mortal*, in this passage, does not mean subject to death; but deadly, fatal.



Page 378. ELDER LOVELESS.....

Two sisters, rich alike,  
Only the elder has the prouder dowry.

*Rich alike* means, both of them rich, not equally  
so.

Page 385. ELDER LOVELESS.....

You are a thousand women of her in worth.

The old reading is *of her*, which is wrong; but  
the only amendment necessary is to read *off* in-  
stead of *of*.

You are a thousand women *off her*.

That is, distant from her.

Page 386. ELDER LOVELESS.....

I'll not remember you, &c:

That is, I will not recal to your remembrance.

Page 386. ELDER LOVELESS.....

Rather than her that hath forsook her family,  
And put her tender body in my hand.  
Upon my word.

The pointing of this passage proves that the  
Editors did not comprehend the meaning of it. It  
should be pointed thus---

Rather than her, that hath forsook her friends,  
And put her tender body in my hands,  
Upon my word.

That is, depending on my word.

Page 389. SAVILLE.....

My eldest son is half a rogue already:  
He was born bursten.

By a *rogue* Saville means a beggar; a profession for which, he says, his son is half qualified by his natural deformity.

Page 390. MORECRAFT.....

Thou hadst land and thousands, which *thou* spen'st,  
And flung'st away.

The Editors have introduced the word *which* into this passage, as requisite both to the sense and metre; but no metre was intended, and the sense is better without it, as the mode of expression corresponds more nearly with Morecraft's manner of stating his own situation, which he compares with that of Loveless.

Page 390. YOUNG LOVELESS.....

Wilt thou persevere?

The word *persevere* is generally spelt in the old plays without the *e* final, and the accent is always laid on the second syllable.

Page 390. MORECRAFT.....

'Till I have a penny.

That is, Whilst I have a penny. So in Pericles, Prince of Tyre, the King says---

At whose conception, 'till Lucina reign'd,  
Nature this dowry gave to glad her presence.

In which passage the word *till* means *whilst*, or *while*. On the other hand, *while* is used by the old writers to express *till*: so, in Wit with several Weapons, Pompey says---

I'll lie under your bed while midnight.

And Simonides, in Mossinger's Old Law, says---

I'll trust you while your father's dead.

That is, until he be dead. The words are used indiscriminately for each other, and are both expressed in Latin by the same word, *donec*.

Page 394. LADY.....

I would have vexed you more than a tired post-horse,  
And been longer bearing than ever after-game at Irish was.

When I first read this passage, I imagined that by the after-game at Irish was meant the after-game at backgammon; but there is a passage in Howel's Letters which induces me to think that Irish and Backgammon were two distinct games. In a letter to Mr. G. Stone, No. 68 of the second volume, he says---

Your father tells me that he finds you are so wedded to the Italian and French, that you utterly neglect the Latin tongue; that is not well. Though you have learned to play at *backgammon*, you must not forget Irish, which is a serious game: but I know you are so discreet in the course and method of your studies, that you will make the daughters to wait upon the mother, and still love your old friend.

Perhaps Irish was what we now call Trictrac.

Page 396. YOUNGER LOVELESS.....

Bless you, and then I'll tell.

Bless you means, bless yourself.

Page 398. ELDER LOVELESS.....

Here is the last couple in hell:

Alluding to the game of Barley-break.

Page 398. ELDER LOVELESS.....

I think the sign's in Gemini.

We should probably read, either the Sun's in Gemini, or the sign is Gemini.

VOL. II.

THE CUSTOM OF THE COUNTRY.

Page 6. ARNOLDO.....

You are dispos'd.

This is not an imperfect sentence. *You are disposed* means, You are disposed to be merry. So, in *Wit without Money*, Valentine says---

I'll keep you waking, Widow.

To which she replies---

You are disposed, sir.

The same expression occurs in many other plays.

Page 11. ARNOLDO.....

When your poor servant lives *but* in your favour,

One foot in the grave, the other shall not linger,

*But* in your favour, means, Except in your favour.

Page 13. CHARINO.....

Nor did I touch your person  
 With any edge of spite, or strain your loves  
 With any base or hired persuasions.

No amendment is wanting in this passage, though both Theobald and Sympson propose the reading of *stain* instead of *strain*, which cannot be admitted; for to *stain* with persuasions would be nonsense. The last Editors adhere to the text; but mistake the import of the word *strain*, which does not mean to thwart or torture, as they suppose, but merely to constrain or force against their natural bent. So, in the 76th page, Zabulen says---

What power or will  
 Over her beauty have you now, by violence  
 To constrain her love?

Page 15. ZENOCIA.....

Empire, and most imperious Love, alone  
 Rule, and admit no rival.

Theobald says, and the last Editors seem to agree with him, that this is a fine translation of the following sentiment in Ovid's *Metamorphoses*---

Non bene conveniunt, nec in una, sede morantur  
 Majestas et amor.

But every reader, who understands the quotation, will immediately perceive that there is not the slightest resemblance between the two passages.

Ovid means to say, that the dignity and reve-

rence attending very elevated rank, but ill agree with the passion of love, which delights in familiarity, and levels those proud distinctions. But Zenocia's sentiment is, that love and empire agree in this circumstance, that neither will admit a rival.

Majestas, in the passage quoted from Ovid, does not signify empire, but the reverential awe and dignity that attend it.

Page 17. ARNOLDO.....

And what you now pretend, most fair and virtuous.

To *pretend* is invariably used by Shakespeare, and frequently by the other dramatic writers of that age, in the sense of to *intend*, which is the meaning of it here.

Page 29. MANUEL.....

And those too many excellencies, that feed

Your pride, turn to a pleurisy, and kill

That which should nourish virtue.

Instead of *pleurisy*, we should read *plurisy*—a substantive formed from the Latin *plus*, *pluris*; and which frequently occurs in the old dramatic writings, where it means abundance, or fulness to excess. So, in the Two Noble Kinsmen, Arcite says, in his invocation to Mars---

Thou healest with blood

The earth when it is sick, and curest the world

Of the *plurisy* of people.

And in Massingus' Unnatural Combat, Malefort  
says to Theocrine---

In a word,  
Thy plurisy of goodness is thy ill ;  
Thy virtues, vices.—

Page 27. DUARTE.....

And all good in him,  
He must derive from his great grandsire's ashes ;  
For had not their victorious acts, &c.

This last line proves that we ought to read---

His great grandsires' ashes—

Page 30. DUARTE.....

But I will find them out : I will abroad.  
Get my disguise.

Sympson supposes that Duarte intends to quit  
his country, and go abroad, as it is styled; but the  
sequel shews, that it was merely his intention to  
go out of his house in disguise, in order to seek  
for the persons whom he supposed to have in-  
jured him. He uses the same expression in the  
fourth act; where he says---

For some few days  
Pray let her so continue : thus disguised,  
I may *abroad* unknown.

Page 33. ARNOLDO.....

Then I could curse myself, almost those powers  
Which send me from the fury of the ocean.

Instead of *send*, which appears to be erroneous,  
Mr. Theobald reads *fenced*; Mr. Sympson *served*;

the last Editors and Seward read *saved*; which, as the most natural expression, I am inclined to adopt.

Page 34. RUTILIO.....

Something must be done,  
And suddenly, *resolve on't*.

That is, be assured of it. So, in Wit at several Weapons, Oldcraft says to Sir Gregory—

I hope now you're resolved, she loves you, knight.

Page 37. DUARTE.....

I'll shew you  
The difference between a Spanish rapier  
And your pure Pisa.

Theobald says, that the sword-blades of Pisa never were in estimation; but that those of Toledo were eminent for their goodness, and that Duarte means to express his contempt for a Pisa rapier: but he forgets that Alonso had no rapier whatsoever, and was only armed with a pocket-dagger.

He reads *poor*, instead of *pure*; but pure appears to me to be the word, and to be used ironically. So Miramont, in the Elder Brother, calls Lewis and Brisac---

A couple of *pure* puppies yoked together.

Page 44. LEOPOLD.....

And so I leave you two, but to a fortune  
Too happy for my fate. You shall enjoy her.

The late Editors appear to be satisfied with this



passage as it stands; and say, that Leopold's meaning is---

I leave you to a better fortune than fate allows me.

The enjoyment of Hippolyta's presence. But I am not satisfied either with the present reading, or with the explanation of it. When we talk of enjoying a woman, we mean somewhat more than being in her presence. The old copies run thus---

And so I leave you two; but a fortune

Too happy for my fate, you shall enjoy *ber*.

Sympson amends the last line, by reading *bere* instead of *ber*, in which he is right; but he destroys the sense of the passage, by inserting the word *to* in the first line, I suppose, from a pedantic attention to the metre. Reject his first amendment, and adopt the second, the passage will then run thus, and the sense of it will be clear---

And so I leave you two; but a fortune,

Too happy for my fate, you shall enjoy *here*.

Page 48. ARNOLDO.....

I know not what to answer,

Nor where I am, nor to what end. Consider

Why *do you* use me thus?

According to this reading, Arnolde desires Hippolyta to consider why she uses him in the manner she does, which is too nonsensical to be right; but a slight alteration in the pointing, and the transposition of a single word, will render

the passage intelligible. I should therefore read it thus---

I know not what to answer,  
Nor where I am; nor to what end consider  
Why *you* do use me thus.

To consider, means here to conceive, as it does in many other parts of these plays. So, in the Spanish Curate, page 219, Lopez says---

He may be any where,  
For aught that I *consider*.

And the meaning is—I don't know where I am; nor can I conceive for what purpose you use me thus. This explanation is confirmed by Arnoldo's next speech, in which he says---

But it much amazes me,  
A stranger and a man of no desert,  
Should find such floods of courtesy.

Page 50. ARNOLDO.....

Can it be possible this frame should suffer;  
And, built on slight affections, fright the viewer?

There is scarcely a word in these two lines, which does not confirm the justness of Seward's amendment, who reads *totter*, instead of *suffer*; nor do I think it a bold alteration, as there is a near resemblance between the two words in the trace of the letters.

Page 50. ARNOLDO.....

The worthy Mistress of those many blessings  
Heaven has bestowed, make them appear still nobler,  
Because they're trusted to a *weaker* keeper.

b

'The last editors agree with Theobald in approving of this reading; and also in supposing, that the poets had in view the words of the sacred writ; which says, that woman is the weaker vessel. But I cannot argue with them in either; for, by urging to Hippolyta the frailty of her sex, Arnolfo would have furnished her with an excuse for her misconduct, and that too founded on the Scriptures, at the very time that he was endeavouring to reclaim her.

Seward proposes to read *wealthy*, instead of *weaker*, which appears to me the better reading; and is supported by the subsequent speech of Hippolyta, in the 57th page---

To be forc'd to woo,  
Being a woman, could not but torment me;  
But bringing for my advocates, youth and beauty,  
Set off *with wealth*, and then to be refus'd,  
Does—comprehend all tortures.

And it is certain, that every excellence of mind, or body, becomes more conspicuous by being possessed by persons of great fortune and elevated rank.

Page 51. ARNOLDO.....

Fortune, that ruins all, make that his conquest.

Read, *makes* that his conquest, as in Theobald's edition.

Page 51. HIPPOLYTA.....

Young women, in the old world, were not wont, sir,  
To hang out gaudy bushes for their beauties.

Alluding to the bushes formerly hung out at taverns.

*Page 53. JACQUES.....What goldly locks.*

Read, *goldly* locks, as in Theobald's edition.

*Page 53. SULPITIA.....The Rutter too is gone.*

Theobald supposes that this should be *routier*, which signifies, as he says, in French, an old weather-beaten soldier--but an old weather-beaten soldier would not have answered Sulpitia's purpose. Les Ruitres, is the name given by all the French historians of the last age to a species of German infantry, which served in their armies. So that by Rutter, Sulpitia means the German soldier; describing him by his country, as she does the rest of her heroes. But Fletcher probably meant also to allude to his occupation in Sulpitia's service; and in that sense the word is justly explained by the Editor.

So in the first act, Rutilio, speaking of Claudio, says---

To any honest well-deserving fellow,  
An 'twere but a merry cobbler, I could sit still now,  
I love the game so well; but that this puckfoist,  
This universal Rutter, &c.

*Page 56. RUTILIO.....I will so frubbish you.*

The right word is furbish, which signifies to rub to brightness.

*Page 65. DUARTE.....*

No moisture sooner dies than woman's tears.

Simpson reads *dries*, which is certainly, in familiar language, a more natural expression; but the Editors retain the old reading, as more poetical, and I think they are right.

Page 66. LEOPOLD.....

What will you take, sir,

To beat a fellow for me, that thus wrong'd me?

I have no doubt but we should adopt Simpson's amendment, and read---A fellow that *bas* wrong'd me.

The Editors preserve the old reading; because, as they say, the word *thus* might possibly refer to a supposed explanation between Zabulon and the Bravo, before his interview with Leopold: but such an explanation with an assassin was unnecessary; nor had Leopold received any wrong from Arnolfo, which could have been specified.

Page 71. ARNOLDO.....And I forgot to like her,

And glad I was deceived.

The word *glad* is here used as a verb, and means rejoice.

Page 80. RUTILIO.....There's no living thus,

Nor am I able to endure it longer;

With all the helps and heats that can be given me;

I'm at my trot already.

*I'm at my trot*, means, I am reduced to a trot; I am off my speed.

Theobald supposes, that the allusion in this

passage is to the management of horses; and says, it is the duty of the groom to give his horses heats; that is, to pace them out in the morning, lest they should grow restive, or short-winded; but I fear that such exercise as Rutilio was led out to in the morning, would not much contribute to his speed, or his wind.

The truth is, that no such allusion is intended: the heats that Rutilio means, are the nourishing meats which were given him to warm his blood; and accordingly Sulpitia tells him, in the next page---

You have cost me an hundred crowns since you came hither,  
In broths, and strength'ning caudles; 'till you do pay it,  
If you will eat and live, you must endeavour.

These are the heats that Rutilio speaks of.

Page 81. DUARTE.....In this house, I'm told,  
There is a stranger of goodly presence,  
And such a one there was.

We should surely read, Such a one *that* was; meaning the stranger who wounded him.

Page 83. RUTILIO.....

I've found my angel now, too, if I can keep him!

He considered Zabulon as Arnolfo's angel; and says to him, in the 35th page, when Zabulon offers money to Arnolfo---

Take it, man;  
Sure thy good angel is a Jew!

Page 86. ZABULON.....

Can shut short, or lengthen  
The thread of life.

Read, *cut* short, instead of *shut*.

Page 89. GUIEMAR.....Who's there ?

DUARTE.....

There's no starting back now, madam.

This is not pointed right, but should stand  
thus---

There is no starting back now—Madam.

The word Madam only is addressed to Guiemar ; the rest of the line is said aside.

Page 91. ARNOLDO.....Propagate

Your great opinion in the world.

That is, the great opinion conceived of you in  
the world.

Page 93. CLODIO.....Preserve her,

A town is your reward !

HIPPOLYTA.....I'll treble it

In ready gold, if you restore Arnolde.

I see no difficulty in this passage. Clodio promises to give the Doctor a town as a reward, if he recovers Zenocia ; and Hippolyta promises give him three times the value of that town money, if he restores Arnolde.

Sympton reads *crown* ; by which, he says meant a coronet, instead of *town*, which red very much indeed the reward proffered to

Doctor. His objection to the present reading is, that Clodio had no town to give; and that, if he had, the Doctor would not know what to do with it: but as Clodio's rental has not been handed down to us, it is difficult to determine the validity of the objection.

*Page 94. ARNOLDO.....* We are now  
Going our latest journey, and together;  
Our only comfort we desire, pray, give it  
Your charity to our ashes.

This passage should be pointed thus---

We are now  
Going our latest journey; and together,  
(Our only comfort) we desire, pray give it,  
Your charity to our ashes!

This going together is what Arnolde says was their only comfort.

*Page 100. GUIEMAR.....*  
When thine own bloody sword cried out against thee,  
Hatch'd in the life of him.

Dr. Johnson tells us, in his Dictionary, that the verb, to *batch*, means to engrave, and derives it from the French verb *bach*, to cut; which he supports by the following passage in Troilus and Cressida---

Such as Agamemnon, and the hand of Greece,  
Should hold up high in brass; and such, again,  
As venerable Nector, *batch'd* in silver,  
Should, with a bond of air, strong as the axle-tree



On which Heaven rides, knit all the Grecian ears  
With his experienc'd tongue.

This might possibly have been the original meaning of the word; but it was afterwards used to express any other sort of ornament, as well as engraving, either by gilding, inlaying, or colouring, as is the case in the present passage. Thus, in Valentinian, Claudia says---

Some grave instructors on my life! they look  
For all the world like old hatch'd hilts.  
MARCELLINA.....'Tis true, wench;  
For here and there (and yet they painted well too)  
You might discover, where the gold was worn,  
Their iron--ages.

In this passage it is evident, that hatch'd means gilt. And in the following passage, in the same play, it has the like meaning---

ACCUS.....I counsell'd them to turn  
Their war-like pikes to plough-shares, their surt targets,  
And swords, hatched with the blood of many nations,  
To spades, &c.

And in Ronduca, Suetonius says---

Thus hatch'd in Britain-blood,  
Let's march to rest, and set in gales like suns.

In the following passage, in Thiercy and Theodoret, the word hatch'd seems to mean inlaid---

MORTEL.....Oh, my lord,  
Your honour cannot leave a gentleman,  
At least a fair design of this brave nature,

To which your worth is wedded, your profession  
Hatch'd in, and made one piece, in such a peril.

I have dwelt longer on this passage than it  
may seem to require ; but my purpose is to as-  
certain the true meaning of an expression which  
so frequently occurs, in all the dramatic writers.

Page 104. HIPPOLITA.....

Tho' my desires were loose, from unchaste art,  
Heaven knows, I'm free. .

The Editors of the two last editions concur in  
reading *act* instead of *art*, the old reading---but  
the change was unnecessary, as the word *art* is  
frequently used by the ancient dramatic writers,  
to express practice, practical knowledge, or act.  
So, in the Beggar's Bush, Goswin says---

Not all the anger can be sent unto her  
In frown, or voice, or other *art*, shall foree her;

Page 104. RUTILIO.....

Be so; and no more, *you* man-huckster.

We should read, as in Theobald's edition---

No more, *your* man-huckster.

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THE ELDER BROTHER.

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Page 112. LEWIS.....

Where a stirring nature,  
With wholesome exercise, guards both from danger.

*Where* means *whereas*, as it generally does in these plays.

Page 115. ANDREW.....

Tho' their weight would sink  
A Spanish carrack.

A carrack, as the Editors observe, means a ship of large burthen; because the Spanish vessels, which traded to the Caraceas, were of that description; from whence the name is derived.

Page 117. ANDREW.....He is, sir,

In serious study; and will lose no minute,  
Nor cut off his pace to knowledge.

I see no difficulty in this passage. Andrew meant to say, that his master would lose no time, or be put out of his progress to knowledge. A pace is a settled rate of going. The last Editors propose to read---

He will lose no minute,  
Nor ought of space to knowledge.

And add, that time and space are no uncommon association---but this, in my opinion, is little better than nonsense.

Page 120. EGREMONT.....

Which we'll repay with servulating.

This, it seems, is the reading of one edition only; all the rest agree in reading---

Which we'll repay with service.

And they are clearly right.

The Editors prefer the present reading, as they say it may be meant to ridicule the conceited affectation of Eustace's travelled companions; but a pedantic jargon was not one of their affectations, nor do they use this language in any other of their speeches.

Page 125. Cowsy.....If this take now,

We're made for ever, and will revel it.

We are told, that in many of the old Editions, these words make part of Eustace's speech, and I have no doubt but they belong to him. The former part of his speech was addressed to his father, but this part of it to his young companions. It would be great presumption in Cowsy to say, in what manner he would dispose of Eustace's property, though Eustace might do so himself.

Page 129. BRISAC.....

He that will fling off all occasions

And cares, to make him understand what state is.

*State* means here estate, or property. So Miramont says, in the third Act—

Would I were thine uncle to mine own content !

I'd make thy husband's *state* a thousand better,

Page 133. EUSTACE.....

How I do look now to my elder brother ?

That is, compared to my elder brother.

Page 134. Cowsy.....

Do they know any thing but a tir'd hackney ?

And then they cry *absurd*, as the beast understood them,

I cannot discover the nonsense which Theobald imputes to this passage. Cowsy is ridiculing scholars; and says, that if their horse tires or stumbles, they cry *absurd*; as if the beast could understand them.

A similar expression occurs in Massinger's Emperor of the East; where Theodosius, speaking of a learned lady, says---

And when I court her,  
It must be in tropes, and figures,  
Or she will cry *absurd*.

Page 135. Cook.....

And how does my master?

As these words are addressed to Andrew, we should read---

And how does *thy* matter?

Charles was not the cook's master.

Page 135. ANDREW.....Is at's book.

The second folio reads more naturally---

He's at his book.

Page 141. ANGELLINA.....

And some few flashes I have heard come from him,  
But not to admiration as to others.

There is no sense in this passage as it stands; it should be pointed thus---

And some few flashes I have heard come from him.  
But not to admiration :---as to others.

Angellina means to say, I have heard some

few flashes from him; which, however, I did not much admire: as to his other qualities, he's young, &c.

Page 146. ANDREW.....Potargo.

This should be botargo; a savoury composition, made of the roes of mullets.

Page 147. CHARLES.....

She has a face looks like a story;

The story of the heavens looks very like her.

So Pericles, Prince of Tyre, says of the daughter of Antiochus---

See, where she comes!

Her face the *book* of praises, where is read

Nothing but curious pleasures.

Page 149. LEWIS.....

Come, let's seal the book first,

For my daughter's jointure.

The word book means here a deed, as it frequently does in all the old plays.

So Glendour says, in the First Part of Henry IV.  
Act. 3d, Scene 1st--

By this our book is drawn, we will but seal,

And then to horse immediately.

Meaning, by the book, the articles between Percy, Mortimer, and him.

Page 152. MIRAMONT.....

Would I were thine uncle to *thine* own content,

I'd make thy husband's state a thousand better.

This sense requires that we should read—

Thine uncle to *mine* own content---

Instead of thine.

Page 153. CHARLES.....

I am your oldest, and I'll keep my birthright,

For, Heaven forbid! I should become example.

That is, be quoted as an example of folly.

Page 154. CHARLES.....

Where the violet and the rose

Their blue veins in blush disclose.

We must surely amend this passage, and read—

Their blue veins *and* blush disclose.

The blue veins referring to the violet, and the blush to the rose. Blue veins disclosing themselves in a blush, is nonsense, such as I have never heard of, except in the vulgar phrase of blushing like a blue dog.

Page 158. ANGELLINA.....

Nor your black patches, you wear variously,

Some cut like stars, some in half-moons, some lozenges,

All which but shew you still a younger brother.

Theobald justly remarks, that stars and half-moons are inserted in coats of arms, in order to denote the younger branches of a family; and without this explanation, which the late Editors have omitted, the last line would not be intelligible.

But Seward is, I believe, mistaken in supposing that the use of patches arose from a foppish imi-

tation of the officers of the army, who came home with scars; as the fashion of wearing them was more prevalent among the women than the men; and they surely did not affect to have been wounded in the wars.

*Page 165. ANGELLINA.....*

He follows still; yet with a sober face.

Would I might know the worst, and then I were satisfied.

*SYLVIA.....*

You may both; let him but go with you.

That is, if you let him go with you, you may both be satisfied and know the worst. *Both* does not mean, as the Editors suppose, both you and Charles, but both the circumstances Angellina spake of.

*Page 167. CHARLES.....*

And those true tears falling on your pure crystals,

Should turn to armlets for great queens to wear.

Some of the old Editions read—

For great queens to adore.

And had the reading of to wear rested solely on the authority of Theobald, I should have thought it improper to adopt it; as to adore, means to admire exceedingly; and is also used by Spencer, in the sense of to *adorn*.

*Page 174. ANDREW.....*

I shall have some music yet,

At my making free of the company of horners.



Horners, mean dealers in horn; no amendment, therefore, appears to be necessary. Theobald; however, objects to the present text, and reads, *borned ones*, instead of *borners*; but if this objection were well founded, the reading of *borned*, instead of *borners*, would answer the purpose, without the introduction of the word *ones*.

Page 176. LILLY.....

As for the rest, it requires youth and strength,  
And the labour, in an old man, would breed aches,  
Sciaticas, and cramps.

The old reading, it seems, was *agues*, sciaticas, and cramps, and should not have been changed for a word so entirely synonymous with those that follow. The labour Lilly alludes to, is more likely to breed *agues* than aches in an old man; as every thing that exhausts the constitution, is apt to bring on that disorder.

Page 181. EUSTACE.....Piety, then,

And valour, nor to do, nor suffer wrong,  
Are *there* no virtues.

*There*, means in the court; referring to his former speech—

And does the court, that should be the example,  
And oracle of the kingdom, read to us  
No other lectures?

Page 186. EUSTACE.....My rest is up,

Nor will I *give* less.

Some of the old copies, as the last Editors inform us, read—

Nor will I *go* less.

And they are undoubtedly right; it is a gaming phrase, and means, I will not play for a smaller stake.—My *rest* is up, means, My stake is laid; and I am determined to stand the cast.

So Lord Clarendon says in his history---

And they therefore resolved to set up their *rest*, upon that stake, and to go through with it, or to perish in the attempt.

The sense of the word *rest* is the same in the passage quoted by Mr. R. from *Romeo and Juliet*, though adduced in support of a different meaning: there is no allusion whatsoever to the ancient mode of firing from a rest.

*Bag.* 188. MIRAMONT.....

But that I am patient,

I'd dance a *mattachin* with you,

Should make you sweat your best blood for it.

Theobald informs us, that according to Skinner, a *mattachin* was a dance of great rapidity; and that its name was derived from the Italian word *matto*, on account of the frantic gestures of the performers; which may be the truth. But it appears, from a passage in Sidney's *Arcadia*, that a *mattachin* was a dance in imitation of a combat; for, speaking of a combat between Philo-

cles and Musidorus, he says, that whoever had seen a mattachin-dance to imitate fighting, that was a fight to imitate a mattachin.

Page 189. MIRAMONT.....And swinge me,  
And soundly, three or four walking velvet cloaks,  
That wear *not* swords to guard 'em.

The old reading is—

That wear *no* swords to guard them.

Seward reads *not* instead of *no* ; because, as he says, Eustace could give no proof of his valour by beating three or four beaux, who had no swords to defend themselves with. But there is little force in this reasoning, as there is as much prowess in swinging a man, who had no sword by his side, as in beating one who dare not draw the sword he had.

It appears to me, that the old reading is the true one ; and that it was the intention of the authors to reprobate, in this place, the fashion which then prevailed amongst the young gentlemen of going without swords ; as they did in the preceding play of the Custom of the Country : when Duarte, finding Alonzo armed with a dagger only, insults him in the grossest manner, and says---

Such as you are,  
Have studied the undoing of poor cutlers,  
And made all manly weapons out of fashion ;

You carry poinards to murder men,  
Yet dare not wear *a sword to guard* your honours.

To which Rutilio adds---

That's true, indeed: upon my life, this gallant  
Is bribed to repeal banish'd swords.

And Alonzo afterwards says---

I am paid, for being of the fashion.

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THE SPANISH CURATE.

Page 230. MILANES.....

He may be mere beast.

IAMIE....Let him bear six and six, the more to blaze him.

The allusion, in this last line, is both to the branches of a stag's horns, and to the terms of heraldry.

Page 231. BARTOLUS.....

He knows not how to look upon a woman

More than by reading, of what sex she is.

That is, he knows not to look upon a woman,  
nor of what sex she is, except from reading.

Page 235. BARTOLUS.....

That makes you fear'd; forces the snakes to kneel to you.

Snakes is the true reading, and is justly ex-

plained by Theobald. In prose, we should say reptiles, to express the same idea.

Page 243. ASCANIO.....

Looks like a proggng knave:

To prog, is to steal.

Page 249. HENRIQUE.....Pray you take leave  
Of your faithful steward, gentle brother, that takes up  
All for you.

It is evident that we ought to read—

That *rakes* up all for you,  
Instead of *takes*.

Page 254. LEANDRO.....

That you may intend me.

That is, that you may understand me, or attend to me.

Page 256. VIOLANTE.....

Can cunning falshood colour an excuse, &c.  
To extenuate this wilful wrong, not error?

The old reading is woeful wrong—which is better than the amendment adopted by the late Editors, on Theobald's suggestion. Nor is there any weight in the reason he assigns in support of it; for if an antithesis be necessary, that between *wrong* and *error* is sufficiently strong, without the addition of wilful.

Page 256. VIOLANTE.....

And hear the name of father paid to you,  
Yet know myself no mother? what *can you say*?

HENRIQUES.....

Shall I confess my fault, and ask your pardon, &c.

It appears, that the reading of the old copies  
is---

Whan can *I* say?

And this, I believe, is the true reading.

The passage was certainly erroneous; but the error did not lie in the words, but in the distribution of them; the Editors having made them part of Violante's speech, though they belong to that of Henriques. Divide the speeches thus, and the sense of the old reading will be clear---

VIOLANTE....To hear the name of father paid to you,  
Yet know myself no mother?

HENRIQUES....What can I say?

Shall I confess my fault, and ask your pardon?

Page 256. VIOLANTE.....

And, while I look upon this basilisk,  
Whose envious eyes have blasted all my comforts.

Seward reads venomous eyes, instead of envious, but injudiciously--he did not recollect that the eyes of envious, or malicious persons, were vulgarly supposed to have a fascinating quality.

Page 259. HENRIQUES.....May thy goodness

Meet many favours! and thine innocence

Deserve to be the heir of greater fortunes

Than thou wer't born to.

Seward reads---

For thine Innocence

Deserves to be the heirs, &c.

An alteration which the last Editors have properly rejected. But I differ from them in their explanation of the passage: they say, that the obvious meaning of it is, May your goodness be rewarded! and a continuance of it render you deserving of greater fortune. But they forget, that to *deserve* does not mean merely to be worthy of reward, but to have a claim to it.

Page 265. LOPEZ.....

Do you see how he fumbles with the sheets?

The Editors suppose, that this is intended as a sneer against Shakespeare, but I cannot consider it in that light. I have been told, by an experienced physician, that fumbling with the sheets is one of the symptoms of approaching dissolution.

Page 269. BARTOLUS——Baffled and boarded,

Instead of *boarded*, we should read *bored*. To bore a man's nose is, at this day, a common expression; and means, to make a fool of him,

Page 271. MILANES.....

He would have chosen, such a wolf, a canker,  
A maggot, rat, to be his whole executor?

The old and true reading is *maggot-pate*, which Seward has changed to *maggot: rat* without any reason. A *maggot-pate*, may mean a fellow who has many maggots in his brain; and is an happy description of a roguish attorney.

*Page 273. LOPEZ.....*

See where the sea comes ? how it foams and brustles ?  
The great leviathan of the law, how it tumbles ?

To make Bartolus, at the same time, both the leviathan and the sea in which it tumbles, would be too nonsensical: but Lopez first compares him to a seal ; and then, rising in his comparison, calls him the great leviathan of the law.

The reading of seal, is an amendment of Symphon's.

*Page 275. AMARANTHA.....*

And still I push'd him on, as if he had been coming.

This must be wrong, because it is nonsense. The last Editors despair of amending it; but Seward reads---

I push'd him on, as he'd been the woman.

Asserting, that it is the custom abroad for servants to walk before, not after, their mistresses; and that, therefore, Amarantha means to say, that instead of his clearing the way for her, she was forced to push him forward, or he would have lagged behind her, as if he had been the woman. But how his amendment can possibly express his own meaning, I am at a loss to know; nor can I conceive how it can express any meaning, unless we suppose that it was the fashion in Spain to push the women forward; the reverse of which, he tells us, was the practice.



I have no doubt but the true reading is---

Or if he were, conning.

That is, as if he were studying some lesson, and did not mind what he was about. A similar expression occurs in Massenger's *Great Duke of Florence*, p. 111. where Calaminta, speaking of Calendrino, says---

How the fool stares!

FIERENDA.....And looks as if he were

*Conning* his neck-verse.

Page 275. AMARANTHA.....

*Talk* of your bawling law, your appellations, &c.

The grammar and sense require that we should read---

*Talk'd* of your bawling law, &c.

Page 283. BARTOLUS.....

They have play'd their prizes with me,  
And with their several flirts they've lighted dangerously.

Seward reads, they've lighted danger; but declares himself not satisfied with his own conjecture.

The last Editors retain the old reading, and attempt to explain it, by supposing that *lighted* means *trifled*; but they have not attempted to shew how the word lighted can bear that signification. The present reading I believe to be right. Bartolus means to say, that they had succeeded in the several flirts, and that to his prejudice. To light, is here used in a neutral sense, and signifies

signifies to hit, or fall upon. The metaphor is taken from the flight of an arrow. So, in the second Act of Macbeth, Malcolm says---

The murderous shaft that's shot,  
Has not yet *lighted*; and your safest way  
Is to avoid the aim.

Page 283. BARTOLUS.....I am of opinion,  
I shall take off the edges of their appetites,  
And grease their gums, for eating heartily.

That is, to prevent their eating heartily.

Page 286. BARTOLUS.....

'Tis somewhat tough, sir;  
But a good stomach will *endure* it easily.

This passage is sense as it stands; but I suspect that we ought to read---

A good stomach will *endue* it easily.

To endue, is a term of falconry, and means to digest. The same expression occurs in Love's Pilgrimage, where the Bailiff says--

Cheese, that would break the teeth of a new hand-saw,  
I could *endue* like an ostrich.

And in that passage, the same mistake was made in some of the old copies; which read *endure*, instead of *endue*.

Page 286. LOPEZ.....

A warrant to appear before the judges!

This speech, which in all the editions is given to Lopez, evidently belongs to Diego. Lopez had

had his dish before, in a strong citation. If this speech also belongs to Lopez, Diego, the principal offender, escapes unpunished.

Page 288. BARTOLUS.....

Not a bell to knell for thee,  
Or sheet to cover thee, but that thou *stealest*,  
Stealest from the merchant; and the ring he was buried with,  
Stealest from his grave.

In all these lines, we should read *stealedst*, instead of *stealest*; for Bartolus is speaking of past transactions, and the very offence for which Diego was summoned to appear before the judge.

VOL. II.

WIT WITHOUT MONEY

Page 304. LANCE.....

The counter's full of thorns and brakes, (take heed, sir,)  
And bogs: you'll quickly find what broth they're made of.

That is, what stuff they're made of; but as Lance is speaking of bogs, he uses the word *broth*, as a more ludicrous expression.

Page 305. VALENTINE.....

Travelling on Sundays,  
For being quelled by carriers.

That is, to avoid being quelled by carriers.

Page 306. VALENTINE.....

The town's my stock, tavern's my standing house,  
And all the world knows there's no want.

That is, in taverns. We should read taverns in the plural, not tavern's.

Page 306. VALENTINE.....

Your very thoughts are hinds that work on nothing,  
But daily sweat and labour: were my way  
So full of dirt as this? 'Tis true, I shifted;  
Are my acquaintance graziers?

The point of interrogation after the word *this*, in the third line, was introduced by the last Editors, and should be struck out, as it destroys the sense; and the following part of the line should run thus---

'Tis true, I'd shift it.

Which is the reading of the second folio; and, instead of *are* my acquaintance graziers, I should read, *were* my acquaintance graziers. With these alterations, the sense of the passage is clear. Valentine means to say, that his uncle's thoughts were merely slaves, employed constantly on the meanest subjects. Were my ways, says he, so full of dirt, were my acquaintance graziers, I would change my plan; but my friends are of a different stamp, and make it equal whether their own uses, or my necessities, be first served.

Page 307. VALENTINE.....Not examining

How much, or what's done for them—it is wicked:

I believe Valentine means to say, that it is wickedness to examine how far you extend your bounty to those who are worthy of it.

Page 309. VALENTINE.....

One without substance of herself ; that woman—  
Without the pleasure of her life, that's wanton,  
Though she be young ; forgetting it, tho' fair ;  
Making her glass the eyes of honest men,  
Not her own admiration, &c.

It is very difficult to discover the real meaning of this passage. Sympson's conjectures, and arbitrary emendations, are such as cannot be adopted ; nor can I approve of the explanation offered by the last Editors ; though I am not thoroughly satisfied with that which I myself propose. I think it possible, however, that by *one without substance of herself*, Valentine may mean, one without self-sufficiency. And that, by the following line, he may mean a woman with strong desires, but with virtue not to indulge them. These are the only difficult parts of the passage ; which, in my opinion, should be pointed thus---

One without substance of herself :—that woman,  
Without the pleasure of her life, that's wanton ;  
Tho' she be young, forgetting it ; tho' fair,  
Making her glass the eyes of honest men,  
Not her own admiration.

It must be confessed, that our Poets have endeavoured to make their Valentine so exceedingly

witty, that he is very frequently obscure, and sometimes totally unintelligible.

Page 315. VALENTINE.....

Do you know what it is to woove a widow?

HAIRBRAIN.....

Why, to lie with her, and to enjoy her wealth.

This answer, and the succeeding lines, shew that we ought to read---

Do you know what it is to *wed* a widow?

Not to woove her. In his next speech, Valentine says---

It is

To wed a widow mainly to be doubted,

Whether the state you have be yours or no.

Page 316. VALENTINE.....

March off a main! within an inch of a fircug,

Turn me on the toe like a weather-cock.

As there is no such word as fircug, I think Theobald is right in reading firelock. We are to suppose the firelock ready to be discharged. The *weather-cock* refers to the turning on the toe, not to the firelock.

Page 319. VALENTINE.....

With one faith, one content, one bed;

Aged, she makes the wife, preserves the fame and issue, &c.

The only difficulty of this passage lies in the word *aged*, which destroys the sense, and is incapable of explanation. If we read *one good*, as Se-

ward proposes, it weakens the expression. Perhaps we should read---

Egad ! she makes the wife, &c.

Which differs but little from *aged*.

Page 324. LANCE,.....

This gentleman's your brother ; your hopeful brother ;  
(For there's no hope of you) use him thereafter.

That is, use him accordingly.

Page 327. LANCE.....

And would you have him follow these chimeras ?

The former editions read, these *megebras*, which is wrong; but I believe the true reading to be, these *vagaries*; which is nearer to the old reading, and more in Lance's style.

Page 329. LANCE.....I have seen

This fellow ; there's a wealthy widow hard by.

VALENTINE.....Yes, marry is there.

LANCE.....I think he is her servant ;

I am cozened if—after her ! I am sure on't.

The Editors say, that they have pointed this last line in such a manner, as to make it convey much humour. I wish they had explained it, for to me it conveys neither humour, or meaning. I should read it thus---

I'm cozened if *not* after her.

Lance is endeavouring to recollect the servant. He says, that he has seen the fellow ; that there is a wealthy widow hard by, that he is cozened if he

has not seen him after her ; that is, follow her as her servant ; and, on further recollection, declares he is sure of it.

*Page 330.* FRANSISCO.....

I am gladder of all, sir.

We should read---

I am gladdest of all, sir.

He had said before, that he was glad ; then that he was gladder ; and now he comes to the superlative degree of comparison.

*Page 330:* BELLAMORE.....She will

Begone within this hour, either now, Val.

This passage requires no alteration, except the insertion of a break at the end of it. Bellamore meaning to say, Either now, Val, or never ; but he is interrupted by the impatience of Fountaine and Hairbrain. So, in the *Mad Lover*, page 253, Cleanthe says---

Oh, holy mother, now or never.

*Page 332.* SHORTHOSE.....

As if I were a running frippery.

The same expression occurs in Massinger's *City Madam* ; where, when Master Luke enters laden with shoes, garters, roses, &c. Goldwire says---

Here he comes, sweating all over :

He shews like a walking frippery.



Page 334. ISABELLA.....

Bring her back again,  
And seriously and suddenly, that so I  
May have a means to clear myself ; and she  
A fair opinion of me ; or you peevish—

I believe this is a perfect sentence, and that  
we should read---

Or you *perish*.

Page 345. VALENTINE.....

Upbraid me with your benefits, you pilchers ?  
You shotten-soul'd, slight fellow ?

We are told by the Editors, that Warburton says, we should read *pilche*, which signifies a coat of skins, a scabbard ; but *pilchers* is the right reading. A pilcher, or pilchard, is a fish resembling a herring, but smaller. The following words, shotten-soul'd, prove that Valentine alluded to fish ; for a shotten fish, is one that has spent its roe. Warburton is generally too learned in his conjectures, and shews his ingenuity in suggesting difficulties where none really occur.

In the Beggar's Bush, Clause says to Goswin---

Leave your wonder ;  
You shall not sink for ne'er a sous'd flap-dragon,  
For ne'er a pickled pilcher of them all.

Page 345. LUCE.....

And I have clapt on such a commendation  
On your revenge.

I do not understand this : we should probably read---

*For your revenge.*

That is, to forward your revenge.

*Page 347. BELLAMORE.....* You may talk

The stock you have out, but *see* no further.

We should probably read, But seek no further; that is, do not expect any further supply.

*Page 349. VALENTINE.....*

I have endured as ill heats as another,

And every way, if one could perish—my body—

You'll bear the blame on't.

This is one of the many passages in which Valentine's wit leads him into obscurity. I have nothing to offer but a conjectural explanation. It appears to me, that Valentine means to say, I have endured as many heats, and hardships in every way, as any man, if these would destroy me; but, on my life, you will suffer in the end for what you have done: meaning his pupils, who had left him destitute.

My body is an asseveration, similar to *my life on it*; which is a common expression. And you shall bear the blame, means, you shall suffer the punishment for it. Seward's complicated amendments cannot be adopted.

*Page 350. VALENTINE.....*

Freemen, uncle, ought to appear like Innocents,

Old Adam, a fair fig-leaf sufficient.

This passage has puzzled Seward ; and the last Editors suspect that some words have been dropt. But the striking out a single letter, will render it clear and correct. The reading---

Like *innocent* old Adam.

Instead of *innocents*.

Page 350. UNCLE.....Aim at more  
Than casting off your coats.

We should read, than casting *of* your coats. The words *mew'd* in Lance's former speech, and *summ'd* in his next, prove, that casting *of* your coats is the true reading.

Page 354. VALENTINE.....  
But out he must break glowingly again,  
And with a great lustre.

Read---

And with as great a lustre.

As in Theobald's edition.

Page 357. LUCE.....If you live after this.  
ISABELLA.....I've lost my aim.

The Editors mistake the meaning of this passage. Luce means to say to Isabella, that her sister would be ready to destroy her, for what she was doing ; and Isabella means to say, in her reply, that if the widow did not feel it so severely, she would lose her aim ; which was to vex her heartily.

Page 358. FRANCISCO.....And better answer'd,  
Than with deserving slights.

That is, by slights founded on an high opinion  
of our own deserts.

Page 359. SHORTHOSE.....

Away to tables then.

That is, to the game of backgammon.

Page 360. FOUNTAINE.....How handsomely

This title-piece of anger shews upon her.

All the editions, except the first, read, Little  
piece of anger ; which is clearly the better read-  
ing.

Page 363. ISABELLA.....

My end's too glorious in my eyes, *and* barter'd

The goodness I propounded with opinion.

I cannot understand these lines as they stand,  
and should read---

My end's too glorious in my eyes, *to barter*

The goodness I propounded with opinion.

That is, to exchange the pleasure of doing good  
for the reputation of it.

Page 364. FRANCISCO.....

To doubt I may be worth your gift, a treason

Both to my own good, and understanding.

Seward reads, Both to my own good, and *your*  
understanding ; which appears to me a judicious  
amendment, though rejected by the last Editors.  
The passage, however, is sense without it.

Page 366. FRANCISCO.....Oh, 'tis a dragon,

And such a sprightly way of pleasure !

Seward reads paragon, instead of dragon, but injudiciously. Paragon conveys no idea of extraordinary sprightliness. Valentine had said of Isabella, in the 358th page, that he knew her for the tartest tit in christendom.

Page 367. LUCE.....

Must every slight companion that can purchase  
A shew of poverty, and beggarly planet,  
Fall under your compassion?

Sympson reads---

And *beggarly* *plaint*.

Seward, with more judgment---

Each *beggarly* planet.

But the amendment is unnecessary, as the word *every*, in the preceding line, refers to *beggarly planet*, as well as to *slight companion*.

Page 369. LANCE.....How daintily

She flies upon the lure, and cunningly  
She makes her stops!

Sympson proposes to read *stoops*, instead of stops, and is certainly right; as the terms of Lance's whole speech are those of falconry.

Page 370. WIDOW.....Will you vex me,

And force my liking from you? I ne'er owed you.

This last line, as it stands, is totally unintelligible. We must read either---

And force a liking *for you*, I ne'er owed you ?

Or--

And force a liking *from me*, I ne'er owed you ?

The last Editors assert, in a note, that owed means owned. They are mistaken ; the word is frequently used in that sense, but here it bears its common acceptation.

Page 374. VALENTINE.....

Your honours now go ; avoid me mainly.

Seward reads, Now may go, but unnecessarily.

Page 378. LANCE.....

I would fain labour you into your lands again.

That is, belabour you, beat you into them.

Page 378. FRANCISCO.....

You've *fried* me soundly !

Sack ! do you call this drink ?

I believe we should read, You've *fired* me soundly, instead of *fried*.

Page 384. FRANCISCO.....

And such a husband, so loving and so careful !

*My* youth and all *my* fortune shall arrive at.

This last line, as it stands, is absolute nonsense. . But if we read---

*Your* youth, and all *your* fortunes shall arrive at,

It will be sense, and agree with the rest of the dialogue.

Page 389. ISABELLA.....

Sure, I think you're the king's takers.

The king's takers, means those officers of the household, who, when the king was on his progress, were employed to take up carriages, and other necessities, for his use.

*Page 390. VALENTINE.....*

What are you? musicians?

I know your coming.

Seward proposes to read, I know you, *come you* in. But he forgets that the scene is in the street, and that Valentine was not going into a house, but to church to be married.

The last Editors say, that the meaning is, I know of your coming, it being customary at weddings. He certainly must have known that they were there when he saw them, but it was not necessary to tell them so. I have no doubt but the true reading is---

I knew you coming.

That is, I knew you at a distance, as you advanced.

VOL. II.

*BEGGARS' BUSH.*

There are two errors in the dramatis personæ of this play. Gerrard is described as the father-

in-law of Florez; yet it appears that Florez was actually his son, though he inherited the earldom of Flanders from his mother.

And Ferret is described as one of the noblemen in disguise; though it appears, from the last scene, that he was one of the knavish beggars.

Page 397. HERMAN.....Only I must add,  
Bruges hold out.

Read, Bruges *holds* out, as in Theobald's edition.

Page 399. HUBERT.....Yet not to be  
Punished by any *former* course of law.

Read, *formal* course of law, as in Theobald's edition.

Page 400. HUBERT.....  
That e'en my stay here, with your grace and favour,  
Makes my life irksome;—here, *securely* take it.

The old reading is, Here, surely take it; and should not have been changed: it is the stronger expression of the two; for *surely* implies, not only with security, but with certainty.

Page 402. 3d MERCHANT.....Yet he still  
Continues a *good man*.

2d MERCHANT... ..So good, that but  
To doubt him would be held an injury, &c.

Page 403. Nor given to wine or women,  
Beyond his health, or warrant of a man,  
I mean a *good* one.

The Editors, in a note upon this last line, ob-



serve, that by a good man, is meant a man in good credit, and that it is used in this sense by traders at this day. Had this observation been applied to the speech of the third Merchant, it would have been just, for there the words *good man*, are used in that sense; but in this last line, the second Merchant means by them, not a man of substance, but a man of virtue.

*Page 403. 2d MERCHANT.....*

What follows this

Makes many venturers with him, in their wishes  
For his prosperity.

I should point the passage thus---

What follows?—this

Makes many venturers with him, &c.

Meaning, What is the consequence? This makes many, &c.

Seward adopts this punctuation, but gives the words, what follows? to another speaker, which is surely unnecessary; the speech being natural as it stands.

*Page 409. PRIGG.....*

Call in your crutches, wooden legs, false bellies,  
Forc'd eyes, and tongues, with your dead arms, &c.

The old reading is forced *teeth*, not *tongues*, and is clearly the true sense. Seward supposes, that by forced eyes, is meant eyes so distorted, as to shew only the white, so that the person appears

to be blind; and also says, that it is common for beggars to force their tongues into their throats, in order that they may appear to have been cut off. On those reasons he founds his amendment, and the Editors adopt it; but they all forget, that it was not in the power of Prigg, however tyrannical, to prevent their making what use they pleased of their own features: what he threatens to call in, are the artificial implements of imposture, which beggars employ for the purpose of appearing blind, or deformed. The words *forced*, certainly implies distorted; but, for the reason I have mentioned, it must be applied to false eyes and false teeth, not to natural ones.

*Page 409. GINKS.....*

I care not what you are, sirs, I shall be  
A beggar still, I'm sure—I find myself there.

That is, I find it the fittest condition for me, and that a beggar's is my proper station. Ginks speaks this merely in the character of a beggar, who did not aspire to the crown.

*Page 417. GOSWIN.....*

I am not broken yet, nor should I fall,  
Methinks, with less than that which ruins all.

Goswin means to say, that the hour of his bankruptcy was not yet arrived; and his resources were such, that nothing ought to sink him but a general ruin. I cannot agree with the Editors

in thinking, that he alludes to Gertrude in these two lines, though he does in those which precede them.

Page 423. Goswin.....

Not all the anger can be sent unto her  
In frown, or voice, or other act, shall force her,  
Had Hercules a hand in it.

The old reading was *other art*, and should not have been changed. The amendment is suggested by Seward, who says he has known several instances of this mistake between *art* and *act* but the instances he alludes to are not mistakes for the ancient dramatic writers frequently use these two words to express the same idea. *Ar* signifying practice, or practical knowledge.

So, in the Custom of the Country, Hippolyte says---

Tho' my desires were loose, from unchaste art,  
Heaven knows, I'm free.

In that passage, the word *art* could not be used in its usual significations, as she had employed every meretricious art to seduce Arnoldo. In the 2d Scene of the 1st Act of Henry V the Archbishop of Canterbury says---

For so work the honey-bees,  
Creatures, that by a rule in Nature, teach  
The act of order to a peopled kingdom.

Here *act* is used in the sense of *art*.

*Page 426.* BOOR.....

And drink me upsey Dutch.

To what the Editors have said on this expression, may be added the following passage in Massinger's *Virgin Martyr*; where Spungino says---

Bacchus, the God of brewed wine and sugar—grand Patron of rob-pots, and upsey, freesy tiplers.

*Page 430.* BOY.....

I'll give you looking *glass* pins.

Read with Seward, *looking-glasses*.

*Page 444.* HIGGENS.....

First for your person,

Which is a promising person; next for your quality,  
Which is a decent and a gentle quality.

Quality, means here, profession, viz. that of a huntsman. Thus, in the *Two Gentlemen of Verona*, the banditti, speaking of Valentine, say---

And a man of such perfection,  
As we in our quality much want.

That is, in our occupation. And in Massinger's *Roman Actor*, Aretinus, addressing himself to Paris, the tragedian, says---

In thee, as being chief of the profession,  
I do accuse the quality of treason.

*Page 434.* GOSWIN.....

And your auspicious fires, bright twins in heaven,  
Dance on the shrouds.

The bright twins in heaven are Castor and Pollux, who were supposed to have been converted into stars, and form the constellation Gemini. When certain electrical exhalations appeared in a storm, about the shrouds of a ship, it was formerly considered as a fortunate omen, and attributed to the presence of Castor and Pollux.

*Page 449. 3d MERCHANT.....*

We could have stowage for a little cloth,  
Or a few wines; put off, and thank'd your worship.  
Put off, means, pulled off our hats.

*Page 460. GINKS.....*

Who has his hearty commendations to you.

This is a common mode of speaking at this day, and requires no amendment.

*Page 460. GINKS.....*

By the mass ! that's true ; he marries Vandunke's daughter,  
The dainty black-eyed Belle.

I think Seward right in reading Dell, instead of Belle. Ginks conforms to the language of his assumed profession.

*Page 464. VANLOCK.....*

Hand and heart, man ;  
And what their feet can do ; I could have tript it  
Before this whoreson gout.

We should surely read, And what *these* feet can do. Vanlock means to say, that he will dance

as well as his feet will permit; but before that  
whoreson gout he could have done it nimbly.

*Page 471.* WOOLFORT.....

Good, we sent out to meet him.

We should read---

Good, we *set* out to meet him.

*Page 173.* HUBERT.....

I, and four boors to me, will be guides.

That is, I, and four boors added to me.

*Page 477.* WOOLFORT.....I'll take

The assay of these myself.

Assay does not mean, in this place, attack or trouble, as the Editors suppose: the metaphor is taken from buck-hunting.

To take the assay, or say, as it is vulgarly termed, is to make a cut with a knife along the breast of the deer, when run down, in order to see whether it be fat or not; and the knife, for that purpose, is generally presented by the huntsman to the person in the field of highest rank, from whom he receives a fee for it.

So, in *Philaster*, the Woodman says of Pharamond—

I never loved his beyond-sea ship, since he forsook

The say, for paying ten shillings.

I'll take the say of these myself, means, therefore, I will cut up these myself; and accordingly Hubert replies--

HUBERT.....Not here, my Lord,  
 Let them be broken up upon a scaffold.  
 'Twill shew the better when their arbour's made.

*Arbour* appears also to be some hunting phrase, which I do not understand; but I believe the arbour, or harbour, is the place in which the deer shelters himself at night. To unharbour the out-lying deer, is a line in a hunting song.

Page 480. VANDUNCHE.....  
 I'll go afore, and have the bonfire made,  
 My fireworks, and flap-dragons, and good backarack.

The last Editors say, that backarack, means salted fish, and quote some treaty of peace for their authority. But a dish of salt-fish, though no bad thing, was not a dainty to be boasted of at a wedding dinner. The truth is, that Backarack is a town in the Lower Palatinate, famous for an excellent growth of Rhenish wine, which takes its name from thence.

Page 481. HIGGEN.....  
 Then bear up bravely with your brute, my lads;  
 Higgen hath prigg'd the prancers in his days,  
 And sold good pennyworths.

I cannot perceive the allusion which the last Editors have discovered in this speech to the Trojan Brutus, which appears to me a strange idea.

The passage is not intelligible as it stands;  
probably we should read---

Then bear up bravely with your brutes, my lads.

Meaning their horses. As Higgen proceeds,  
by saying, in his jargon---

That he had prigg'd the prancers in his days,  
And sold good pennyworths.

Meaning, that he had stolen many horses, and  
sold them well.

VOL. III.

*THE HUMOROUS LIEUTENANT.*

*Page 5.* FIRST USHER.....Look you, see  
The state be right.

The state is the canopy under which the throne  
is placed.

*Page 6:* FIRST USHER.....  
Would you have all these slighted? who should report then,  
The ambassadors were handsome men. His beard  
A neat one; the fire of his eyes quicker than lightning,  
And when it breaks, as blasting—his legs, tho' little ones,  
Yet movers of a mass of understanding.

In speaking these lines, the emphasis must be  
laid on the word *bis*, to shew, that the praises  
they contain, are to be applied to different per-



sons, not all to one man; and, for the same reason, that word should be printed in Italics.

Page 9. CELIA.....

Why are eyes bent on these? and multitudes  
Follow, to make these wonders.

We should read---

To make these, wonders.

A point after *these*, explains the meaning of the passage.

Page 9. FIRST AMBASSADOR.....

And daily with your sword, tho' they still honour you,  
Make bloody roads, take towns, and ruin castles.

*Roads* here means inroads.

Page 13. DEMETRIUS.....

The royal eagle,

When she has tried her young ones 'gainst the sun,  
And found them right, next teacheth them to prey, &c.

The Editors have not altered the text, but suspect that the right word is *tyred*, not *tried*, as the whole passage is an allusion to falconry. But to tyre, in falconry, is to prey upon, which would not be sense in this place. To prey upon against the sun, would be absolute nonsense.

Page 14. DEMETRIUS.....

You have found my spirit; try it now, and teach it  
To stoop whole kingdoms.

Theobald says, that this means, to make whole kingdoms stoop. But that is not the meaning;

the image here is taken from falconry. When a hawk descends upon her prey, she is said to stoop; and Demetrius means to request that his father would teach him to make whole kingdoms his quarry.

Page 15. ANTIGONUS.....

Be near to his instructions ; lest his youth  
Lose Valour's best companion, staid Discretion.

We should surely read---

Be near to his instruction.

That is, for the purpose of instructing him, not of receiving instructions from him; which the present text would imply.

Page 15. ANTIGONUS.....

Because you are an old and faithful servant,  
And know the wars, and all his vantages.

We should read --

And know the war, and all his vantages.

Page 20. DEMETRIUS.....The drums eat;  
I can no longer stay.

CELIA.....They do *but* call yet.

How fain you would leave my company !

The Editors suspect that we ought to read *not*, instead of *but*, in Celia's first line; but no amendment is required. Celia means to say, that the drums beat only to call the men together, not to make them march; and accordingly, when they beat a second time, Demetrius says---

Hark! they march now.

Page 29. LEUCIPPE.....

We are out of beauty ;

Utterly out ; and rub the time away here,

With such bloun stuff, I am asham'd to *send* it.

We should surely read---

I am asham'd to *vend* it.

Leucippe did not send the goods she dealt in out of her house.

Page 33. LEONTIUS.....Boudge at this ?

Notwithstanding the explanation of the Editors, I believe we should read---

Boude at this ?

From the French word *bender*, which signifies to pout, or be out of humour.

Page 35. LEONTIUS.....

Let me not live, an it were not a famed honesty.

Honesty is here used in the sense of *honneteté* in French ; and means a liberal, generous proceeding.

Page 46. LEONTIUS.....

You shall not have your will, sirrah ; are you running !

Have you gotten a toy in your head ? is this a season,

When honour calls you on, to prick your ears up

After your whore, your hobby-horse ?

The whole tenor of this speech shews, that in the first line, we ought to read, Are you *rutting*, instead of *running*.

*Page 51. ANTIGONUS.....*

That was an admirable smile, a catching one  
The very twang of Cupid's bow sung to it.

The Editors inform us, that some of the antient editions read---

The very twang of Cupid's bow sung in it.  
Which is clearly the better reading, and is that of the second folio.

*Page 52. LEUCIPPE.....*

Were it a paradise to please your fancy,  
And entertain the sweetness you bring with you.

The Editors did not understand the passage :  
it is not an imperfect sentence, as they suppose ;  
but implies a wish, and should be pointed thus---

Were it a paradise to please your fancy,  
And entertain the sweetness you bring with you !

That is, I wish it were a paradise, &c.

*Page 54. ANTIGONUS.....*

Now, by my crown, a dainty wench, a sharp wench,  
And of a matchless spirit.

Theobald is much offended with the Poets for making a king, of illustrious character, degrade himself, by lewdly hunting after a young girl, which, he says, might easily have been avoided. It might, indeed, have been avoided, by totally changing the plot of the play, but not otherwise. The king, however, is not represented as a vicious character: his first intention, and a laudable in-

tention, was to discover whether Celia was a proper object for his son's affection; and, for that purpose, to try her to the test, as he terms it. On beholding her, he becomes unwarily captivated with her charms; and wishes, in this very speech, that he had not seen her.

*Page 63. LEONTIUS.....*

Were these my wars, or lead my power in chief here,  
I knew then how to meet your memories.

Theobald has justly explained this passage: it is certain, that the word memory is frequently used by Shakespeare in the sense of memorial; but that is not the meaning in this place.

*Page 66. 1st GENTLEMAN.....*

I offered all I had; all I could think of;  
I tried her thro' all points of the compass, I think.

*2d GENTLEMAN.....*

She studies to undo the court.

These speeches should be divided thus---

*1st GENTLEMAN.....*

I offer'd all I had, all I could think of,  
I tried her thro' all points of the compass.

*2d GENTLEMAN.....*

I think, she studies to undo the court.

*Page 70. CELIA.....Add to my memory*

An honest, and a noble fame? the king's vice!  
The sin's as universal as the sun is,  
And lights an universal torch to shame me,

The old reading, which the modern Editors all concur in rejecting, is the true one, viz.

The king's device.

Device does not mean the design or contrivance of the king, as Seward supposes, but his ensign armorial; a common acceptation of the word device: as they might have found from Johnson's Dictionary, who says, that *device* means the emblem on a shield, the ensign armorial of a nation or family,

The device of Antigonus was a sun, as appears from Celia's speech in the 90th page; where she says to Antigonus---

Be, as your emblem is, a glorious lamp,  
Set on the top of all, to light all perfectly.

It is to this she alludes in the present passage.

Page 73. ANTIGONUS.....

There ~~was~~ such a woman; would I might as well say,  
There ~~was~~ no such, Demetrius.

The introduction of the comma after the word such, entirely destroys the sense of the passage. It should run thus---

Would I might as well say  
There were no such Demetrius.

That is, no Demetrius of such a disposition.

Page 77. LIEUTENANT.....

I'll make danger, Colonel.

This is a vile translation of the Latin, *facere*

periculum; which does not mean to make danger, but to make trial.

*Page 84. DEMETRIUS.....*

No more of that, Leontius;

Revenge's are the Gods, our part is sufferance.

The Editors remark, that the doctrine of passive obedience is inculcated here, as well as in the Maid's Tragedy; but they forget that Antigonus was the father of Demetrius, as well as his sovereign. He says afterwards, in the 105th page---

To curse my fortune

Were but to curse my father—that's too impious.

*Page 84. LEONTIUS.....*

I will not leave you for a tit.

The punctuation of this line makes it nonsense; it should be printed thus---

I will not leave you—for a tit,

DEMETRIUS.....Leontius!

LEONTIUS.....

For one you may have any where for sixpence.

Leontius means to say, Will you whine for a wench; for a tit; for one you may have for sixpence? but is twice interrupted by Demetrius.

*Page 85. LEONTIUS.....*

I will be sorry yet.

Seward's explantaion of this line is just; Sympson's amendment ill-imagined and useless; and that of the last Editors inadmissible.

*Page 87. 2d GENTLEMAN.....*

Angel-eye'd king, vouchsafe at length thy favour,  
And so proceeds to incision.

Seward and Sympson despair of discovering the meaning of this passage, yet it appears to me sufficiently clear.

It was the fashion, in Fletcher's time, for the young gallants to stab themselves in the arms, or elsewhere, in order to drink the healths of their mistresses, or to write their names in their own blood. The custom is particularly described in Janson's *Cynthia's Revels*; where Phantaste, recounting the different modes of making love, says---

A fourth with stabbing himself, and drinking healths,  
Or writing languishing letters in his blood.

And in the Pallinode, at the end of that play, Amorphas says---

From *stabbing of arms*, flap-dragons, healths, whiffs,  
And all such swaggering humours,  
Good Mercury defend us.

There is an allusion to this practice in the Merchant of Venice, where Marochius says---

Let's make incision for your love,  
To prove whose blood is reddest, his or mine.

*Page 2d GENTLEMAN.....*

Cry like an unbreeched boy.

The old and true reading is---

Cry like a breeched boy.



Which does not mean, as the Editors suppose, a boy that has got breeches, but a boy that has been whipped.

So, in Massinger's *Unnatural Combat*, the Usher says to the Page---

Peace, infant !

Tales out of school ! take heed, you will be breech'd else.

In his *Bashful Lover*, we find the same expression—

You will be breech'd, boy, for your physical maxims.

And, in *Bonduca*, Caractains says to Hengo---

Shake not ; I'll breech you if you do, boy.

*Page 99. CELIA.....*

Go, ask your father's conscience, what I suffer'd,

And thro' what seas of hazards I sail'd *too*.

The old reading is---

And thro' what seas of hazards I sail'd *through*.

The variation is made by the late Editors, to avoid what appears a disagreeable tautology.

I agree with them in thinking the old reading erroneous, but not in their amendment. The line, in my opinion, should run thus--

And thro' what seas of hazards I sail'd thorough.

Which avoids the repetition of the word through, and the feebleness of the proposed amendment.

*Page 107. CELIA.....*

Gods keep your grace ! he's here still.

In speaking these last words, Celia points to her heart.

Page 108. LEONTIUS.....Faith, princes,  
'Twere a good point of charity to piece them.'

To piece them, means, to make them one again.  
To peace them, which the Editors wish to substitute, would not be English.

Page 111. LEONTIUS.....  
May they be ever loving, ever young,  
And ever worthy of those lines they sprung;  
May their fair issues walk with time along.

The last Editors say, that the reading of *loins*, instead of *lines*, will remedy the vicious construction of this passage; but it appears to me, that whether we read lines or loins, the construction will remain precisely the same. It certainly is defective; but, I believe, that arises from the inadvertency of the authors themselves, not the inaccuracy of the antient editions.

It may be reduced to grammar by a slight alteration; the reading whence, instead of they--

And ever worthy of those lines, *whence* sprung,  
May their fair issue walk with time along!

But, for the reason I have stated, I do not propose that amendment. They sprung, evidently means, they *sprung from*.

## VOL. III.

*THE FAITHFUL SHEPHERDESS.*

Mr. Seward censures, with much indignation, his Gothic countrymen, who damned the Faithful Shepherdess on its first appearance on the stage; which he considers as a scandal to the national taste. I cannot agree with him in this severe censure; but think, on the contrary, that the conduct of the audience was very excuseable. Mr. Seward forgets, that a very fine poem may make a very dull play; and, notwithstanding the number of poetical beauties that abound in this pastoral, I will venture to assert, that it would prove upon the stage a very absurd and tiresome exhibition. It is tiresome indeed in the reading, and would be still more so in the representation.

*Page 129. CLOE.....*

Yet, if I may believe what others say,  
My face has foil enough.

Mr. Seward has given us a very learned dissertation on this passage, but mistakes the meaning of it.

He says, that the common acceptance of the

word foil, is something ugly to set off beauty; but that cannot possibly be the meaning of the word in this place. The old and true reading is foile, derived from the French word *feuille*, which signifies gilding; and also a thin leaf of tinsel, of various colours, which is put under diamonds, and other precious stones, in the setting, for the purpose of adding to their natural lustre. It is to this that Cloe alludes.

Page 130. THENOT.....

Was ever man but I,  
Thus truly taken with uncertainty?  
Where shall a man be found, that loves a mind  
Made up in constancy, and dares not find  
His love rewarded?

Uncertainty is here used in the sense of inconsistency; a desire of obtaining things incompatible with each other.

Page 137. PRIEST.....Sweetest slumbers,  
And soft silence, fall in numbers.

Mr. Seward says, that *silence* falling in numbers, is a very dark expression; and therefore proposes an unnecessary amendment. Silence falling in numbers, would indeed be, not merely a dark expression, but absolute nonsense; but as the verb *fall* refers to slumbers, not to silence, the passage requires no alteration; and *soft silence* means, with soft silence.

*Page 142. CLORIN.....*Darest thou abide  
To see this holy Earth at once divide,  
And give *her* body up?

That is, the body which is in her possession; we must otherwise read, *bis* body up. For the body she alludes to, was that of her lover.

*Page 154. AMORAT.....*  
Thanks, gentle shepherd; and beshrew my stay  
Which made me fearful, I had lost my way.

We should certainly read---

Which made *him* fearful I had lost my way.

The sullen shepherd had just told her that he had seen Perigot, who called out on her---

And said, why, Amorat, stayest thou so long?  
Then starting up, down yonder path he flung,  
Lest *thou* had'st miss'd the way.

*Page 161. AMARILLIS... ..*  
There's ne'er a sheperdess in all the plain,  
Can kiss thee with more art; there's none can fain.  
More wanton tricks.

We must read---

Feign more wanton tricks.

*Page 182. PERIGOT.....*  
Your actions ever driven to the most,  
Then down again as low, that none can find  
The rise, or falling, of a woman's mind.

It requires some ingenuity to find any difficulty in a passage so clearly expressed as this is; yet

both Seward, and the last Editors, think it necessary to amend it.

Seward proposes to read---

Your actions ever driven *for* the most.

And asks, if their actions were *ever* driven to the most, how they could fall into the contrary extreme, and fall low again? But what the Poet means to say, is, that women are always in extremes; which is much better expressed by the words as they stand, than by his amendment.

By their actions being *ever* driven to the most, Perigot means to say, that every particular action is carried to extremity; not that the same action is *always* to continue.

Page 191. CLORIN.....

May thy grief more appease!

Seward says, that the word grief is to be spoken as two syllables: but will any man ever pronounce it so?

Page 193. CLORIN.....

In this flame his finger thrust,

Which will burn him, if he lust.

Sympson asserts, that this is taken, *word for word*, from Shakespeare's *Merry Wives of Windsor*; and then, by quoting the passage alluded to, he proves that it is not.

## VOL. III.

*THE MAD LOVER.*

## PROLOGUE.....

And you our noble merchants, for your treasure  
Share equally our freight, we run for pleasure.

The sense of this passage is destroyed by the false punctuation. It should run thus---

And you our noble merchants for your treasure,  
Share equally our freight ;—we run for pleasure.

Meaning, that pleasure was the freight they run for, which the audience should share with them.

## Page 219. LUCIFPE.....

Madam, the van's your's ;

Keep your ground sure ; *'tis for your spurs.*

That is, it is your first exploit ; and to establish your character, you must behave with spirit.

It is a common phrase in the old French writers, when a young man behaved gallantly in his first action, to say, *qu'il a bien gagnè ses Epe-rous* ; that is, that he has earned his spurs well. The phrase owes its origin to the antient method of conferring knighthood ; one of the ceremonies of which was, the tying on the spurs of the new

made knight; and it was usual to defer the knighting of young soldiers, until they had merited that honour by some brave exploit.

In the Loyal Subject, Alinda says to Archas—

You are a knight, a good and noble soldier !  
And when your spurs were given you, your sword buckled,  
You then were sworn, &c.

*Page 223. EUMENES.....*

Is it possible the wild noise of a War,  
And what she only teaches, should possess you ?

We should read with the second folio—

The wild noise of war,

Instead of a war. What she only teaches, means  
nothing but what she teaches.

*Page 226. PAGE.....Well advanced, fool.*

The old reading is—

*Advance it, fool.*

And should not have been changed. Advance it,  
fool, means, go on with that joke, or in that  
strain.

A similar expression occurs in the last Act,  
where Chilax says to the fool—

Fool up, sirrah !

And in the Little Thief, Wildbrain says—

You're merry, aunt, I see, and all your company.  
If you be not, *I'll fool up*, and provoke you.

*Page 226. FOOL.....*

Now the drum's dubb's o'er.



The old reading is--

Now the drum's *dubbs*.

Perhaps we should read--

Now the drum's dumb.

Page 227. FOOL.....

All the old foxes hunted to their holes.

Fox is the old name for a broad sword. To that the Fool alludes.

Page 228. FOOL.....

Beaten about the ears with bawling sheepskins;

Cut to the soul for summer.

As I can find no sense in this last line as it stands, I should be inclined to read with Theobald---

Cut to the soul for honour.

Page 229. MEMNON.....

Your courtly worship,

How to put off my hat.

The old reading, *worships*, need not have been changed, as these words might have been addressed to more than one.

Page 233. MEMNON.....She that I love,

Whom my desires shall magnify, time stories;

And all the earth.

We should read, time story, instead of time stories; *shall*, the sign of the future tense, referring to story, as well as to magnify: and the meaning is this--

She whom I love, whom my desires shall magnify,

And both time and all the earth shall celebrate.

*Page 234. MEMNON.....*

There love is everlasting; ever young;  
Free from diseases, *ages*, jealousies, &c.

Seward says, that *ages*, in the plural, may very probably signify old age; but he does not prove this assertion by any example, and I am confident that no such example can be produced.

The last Editors seem to be of his opinion, and say, that in this place *ages* would form an antithesis; but, in my opinion, instead of any antithesis, it would form a very dull tautology, if Memnon, after saying in the line preceding, that love was ever young, should add, that he was free from old age.

Theobald and Sympson reads *acbes*, instead of *ages*: but the true reading is *agues*; by which Memnon means, those momentary intervals of languor which are felt, at times, even by the truest and most ardent lovers.

*Page 235. MEMNON.....*

Bawds, beldames, pandars, purgers.

The old reading is, bawds, beldames, *painters*, purgers, which Seward has injudiciously changed to *pandars*; saying, that every one must allow that *pandars* are more proper companions to bawds and beldames, than painters. But I cannot allow, that it is proper for the Editors to make the poets use three words successively to ex-

press the same idea ; for there is in truth no difference between bawds, beldames, and pandars, as they all mean the same thing. Painters is, therefore, the true reading ; Memnon considering the sophisticated faces of women as one of the plagues attending love in this world.

*Page 236.* MEMNON.....For, sir,  
I will be strong as brave—

That is, I will be strong, as well as fine and glorious. As the sentence, in this sense, is complete, there should not be a break after *brave*.

*Page 240.* CHILAX.....

You are as fine company as can be fitted,  
Your worship's fairly met.

That is, your worship is well suited with a companion. These words certainly belong to Chilax.

*Page 242.* MEMNON.....

For the loves we now know,  
Are but the heats of half an hour, and hated ;  
Desires stirred up by Nature to encrease her.

The word *bated*, in this passage, will bear but a harsh construction ; and heated, which Sympson and Seward wish to read, would make a wretched tautology. Were we to leave out the word entirely, it would improve the sense.

*Page 244.* MEMNON.....

Lend me thy knife, and help me off.  
That is, help me off with my clothes.

*Page 243. MEMNON.....I must tell thee,  
For thou art understanding.*

There should be a break after understanding,  
as the sentence is unfinished.

*Page 245. FOOL.....And to purchase,  
This day, the company of one dear custard,  
Or a mess of Rice ap Thomas, needs a man's wit.*

The last Editors suppose, that Rice ap Thomas was the name of some dish, well known at that time; but that is not the case. The Fool means only a mess of rice; but as rice is the name of one of the great Welch families, he ludicrously adds to it the words ap Thomas.

Sir Walter Herbert, a renowned soldier, &c. and Rice ap Thomas, with a valiant crew, and many others of great fame and worth. Richard the Third, Act 4.

*Page 247. CHILAX.....  
I will have, for it much concerns my honour,  
Such a strong reputation for my welcome.*

Sympson and Seward read preparation, instead of reputation; and I think judiciously, as it makes sense of the passage, which it was not before.

*Page 248. FOOL.....  
I am sure he beat me beyond action.*

That is, beyond fictitious representation.

*Page 248. CHILAX.....  
To see his new trade triumph over him;  
His lute laced to his head, for *creeping bedget*.*

That is, to prevent his creeping hedges. A common mode of expression in these plays.

Page 254. PRIESTESS.....Fools only  
Make their effects seem fearful.

I should be inclined to read affects, instead of effects. Meaning, that fools only make what they desire to obtain seem dangerous.

Page 262. CHILAX.....A tether,  
When all thy linen's up and a more yare,  
Ne'er stemm'd the straights.

The true word is *tithber*, not *tetber*; and seems to mean, clever or active. So, in the Loyal Subject, Theodore says of Viola---

She is not strongly built, but she's good mettle,  
Of a good stirring strain too, she goes *tith*, sirs.

And, in the second Act of Monsieur Thomas, he says to Hylas---

Then take a widow,  
A good staunch wench, that's tith.

There should be no point of interrogation after the word yare.

Page 266. POLYDOR.....Old age find you ;  
And even as wasted coals glow in their dying,  
So may the Gods reward you in their ashes.

Seward reads, Old age fire you; which I think an happy amendment, the justness of which is confirmed by the subsequent line. Polydor wishes that, in her old age, she may feel the ardent de-

sires of youth, which he compares to coals that glow in dying.

*Page 278. CHILAX.....* Fear not; there's ladies,  
And other good, sad people.

Sad means sober, as Seward observes; or, rather, serious. The last Editors reprobate this interpretation, and say that Seward is the first divine who ever discovered that wise, sober people, were to be met with at a bawdy-house. But the same objection might be made, and more justly, against the word *good*, which precedes it: as it is more strange that good people should frequent such places, than it is that serious persons should do so.

In *Much Ado about Nothing*, when Benedict had overheard the conversation between Don Pedro and Claudio, he says---

This can be no trick: the conference was sadly borne.  
That is, seriously.

*Page 291. CHILAX.....*

I would advise ye, my old friends:

Read, Old friend; as these words are addressed to the Priestess only.

*Page 297. FOOL.....*

You are the spirits of the time, &c.  
The valiant fiery.

The old reading is *firie*; for which Seward reads *frie*, which appears to me to be right.

Page 297. CHILAX.....

Weepest for thy master?

There's a red rogue to buy thee handkerchiefs.

I prefer the former punctuation, There's a red rogue to buy, &c. By a red rogue, Chilax means a piece of gold.

Page 298. CHILAX.....Fool! up, sirrah.

We should read---

Fool up, sirrah.

A similar expression occurs in the last scene of the Night Walker, or Little Thief; where Wild-brain says---

You're merry aunt, I see, and all the company,  
If ye be not, I'll fool up, and provoke ye.

Page 300. KING.....

Look with your virtuous eyes,  
And then clad royalty in all his conquests, &c.  
He will appear a miracle.

The sense requires that we should read---

And then clad royally in all his conquests, &c.  
Instead of royalty.

Page 302. EUMENES.....The noble Polydor!

This speaks his death.

Meaning the letter he is supposed to produce, which is afterwards read.

Page 303. MEMNON.....

And search thro' all the memories of mankind.

Memories means here memorials.

## EPILOGUE.....

And every thing preserves itself (each will,  
 If not perverse, and crooked, *utters still*  
 The best of that it ventures in.)

The old and true reading is, *utter still*, not *utters*.

The last Editors suppose, that the word *will* is a substantive; and, according to that supposition, the change they have adopted may be necessary. But, even with this alteration, the passage remains obscure; and a will's uttering any thing, is a very strange expression.

I consider the word *will*, as merely the sign of the future tense, and that the old reading is right; the natural meaning of the passage being this: Every thing wishes to preserve itself, and *will* utter the best of what it ventures in. With either reading, the parenthesis is unnecessary.

## VOL. III.

## THE LOYAL SUBJECT.

PROLOGUE.....With the rest

That may repine, he cares not to contest.

That is, he despises the contest.

Page 311. THEODORE.....

The young duke has too many eyes upon him.

That is, upon Archas.



*Page 312. THEODORE.....*

The last great muster ('twas before you served here,  
Before the last duke's death, whose honour'd bones  
Now rest in peace) this young prince had, &c.

The parenthesis should include only the words ('twas before you served here) and then the sense will be clear.

*Page 315. PETESCA.....*

I know you are a woman, and so humour'd.

That is, possessed of the desires and humours of a woman.

*Page 319. ALINDA.....*

For virtue's sake ! deliver me from doubts, lady.

The word *doubts*, is here used in rather an uncommon sense. Alinda does not mean doubts that had arisen in her own mind, but doubtful opinions conceived of her by others, especially by Olympia.

*Page 320. ARCHAS.....*

Farewell, my eagle ! when thou flewd'st, whole armies  
Have stoop'd below thee.

Mr. R. observes, that all the terms of this speech are taken from falconry : it is true, that some of them are ; but if he means to apply that remark to the words—

Whole armies have stoop'd below you,  
he is mistaken. In the language of falconry, a hawk is said to stoop when he descends upon his

quarry. So, in the 317th page, the Duke says of Archas--

Those poor slight services

He has done my father, and myself have blown him,

To such a pitch, he flies to stoop our favours.

Here the word stoop is used in the language of falconry; but, in the present passage, it is used in its common acceptation of crouching, or giving way.

Page 351. ARCHAS.....

A poor contented lodge, unfit for his presence,

Yet all the joy it hath—

This is not an imperfect sentence, as the last Editor makes it. Archas means to say, that the lodge was a poor one, unfit for the duke's presence, though that was all the joy it contained. The answer of Burris proves this to be the meaning.

Page 360. HONORIA.....

Compares my beauty to a thousand fine things,

Mountains, and fountains, trees, and stars, and *goblins*.

I agree with Sympson, that goblins were not *fine* things to compare with a lady's beauty; and believe he is right in changing it to godlins. Seward says, he should approve of the amendment, if any instance could be found of the word godlins being used by any cotemporary writer. That instance he might have found in Massinger's *Virgin Martyr*; where Dorothea says of Jupiter—

Alack, poor Jove, &c.

It is the patientest godlin! do not fear him.

But the alteration does not seem to be necessary.

*Page 365. ALINDA.....*

I must confess immediately to your Grace

At this time.

This line should end with a break: it is an imperfect sentence, which the Duke supplies.

*Page 370. THEODORE.....*

But she's good mettle;

Of a good strain; she goes tith.

The Editor says, that there is no such word as tith; and supposes that the genuine word is tilth, which means ploughed ground; but how a young girl could be said to go ploughed ground, I cannot well conceive.

Tith is a word which frequently occurs in these plays, and means clever, nimble, or well put together. In the *Mad Lover*, Climax says to the Priestess---

How does thy keel? A tither,

When all thy linen's up, &c.

Ne'er plough'd the straights.

And in *Monsieur Thomas*, Alice says to Thomas---

Be sure then

He's tough; be tith and strong.

*Page 374. 4th SOLDIER.....*  
Have you any crack'd maidenheads to new leach or mend?

A leach is a physician: to leach is to treat medicinally.

*Page 378. ALINDA.....*

Under what sign 'tis best meeting in an arbour,  
And in what bower, and hour it works; a thousand—

Seward makes this an imperfect sentence; and supposes that a thousand, means a thousand such mysteries; but the sentence is complete.---

And in what bower, and hour it works a thousand,  
Means, in what bower and hour, it gains you a thousand pounds.

*Page 390. ALINDA.....*

Words steep'd in honey,  
That will so work into your minds, buy chastity, &c.

There is evidently an error in this passage, for it is not sense as it stands. I should amend it by a slight change in one word, and read ---

That will so work into your minds; b'ye chastity:  
That is, farewell, chastity.

*Page 392. THEODORE.....*

By this fair light, I speak but what is whisper'd,  
And whisper'd for a truth.

ARCHUS....A dog is't? drunken people,  
That in their pot see visions and turn states,  
Madmen and children—

I have no doubt but Archas's speech should  
run thus---

*Amongst* drunken people,  
That in their pot see visions, &c.

Which differs but little from the former reading,  
and makes the sentence perfect.

*Page* 417. ARCHAS....Lord Burris,  
Take you the horse, and coast them,  
That is, keep along-side of them.

*Page* 418. DUKE.....  
Now forward merrily to Hymen's rights,  
To joys, and revels, sports.

I should read---

To joys and revel-sports.

So in Monsieur Thomas, page 465, the 1st Nun  
says---

There is a strange thing like a gentlewoman,  
Like Mistress Dorothy, (I think the fiend)  
Crept into the nunnery, we know not which way,  
Plays revel-rout among us.

## VOL. III.

*RULE A WIFE AND HAVE A WIFE.*

*Page 423.* JUAN....A strong, goodly fellow.

The old reading is ---

A strange goodly fellow.

Which means, uncommonly well-looking, and should not have been altered.

*Page 428.* JUAN.....

Sit close, Don Perez, or your worship's caught.

*I fear a fly.*

Seward is right in supposing that this is an allusion to fishing; which is confirmed by the preceding line, and by a passage in the 2d Act; where Estifania says---

He is mine own; I have him.

I told you what would tickle him like a trout,

And as I cast it, so I wrought him daintily.

*Page 429.* SANCHIO.....

To be tied to a man's pleasure is a second labour.

To obtain a man's pleasure, is the first labour; to be tied to it, a second. This appears to be Sanchio's meaning.

*Page 440. PEREZ.....*

Jewels, and plates, and fooleries molest me.

I think we should read *plate*, instead of *plates*.

*Page 440. PEREZ....Pr'ythee, Colonel,*

How do thy companions fill now?

We should read companies, not companions.

*Page 445. ESTIFANIA.....*

A lady-tamer he, and reads men lectures,

How to decline their wives, and curb their manners.

To decline, means to lower or subdue. So, in  
the False One, Cæsar says to Ptolomy ---

And now you've found the nature of a conqueror

That you cannot decline with all your flatteries.

And, in Valentinian, Accius says to Maximus---

Mistake me not;

I would not stain your honour for the empire,

Nor any way decline you to discredit.

*Page 453. LEON.....*

But what are husbands? Read the new world's wonders,

Such husbands, or this monstrous world produces,

And you will scarce find such deformities.

It appears to me that the two last lines should  
be transposed, and the passage run thus ---

Read the new world's wonders,

And you will scarce find such deformities,

Such husbands, as *this* monstrous world produces.

*Page 456. PEREZ.....*

I stink like a stall-fish shambles, or an oil-shop:

Seward is clearly right in reading---

I stink like a stale fish-shambles, or an oil-shop.

A stall-fish cannot mean a fish-stall.

Page 461. OLD WOMAN.....

I fear he will knock

My brains out for lying.

Seward strikes out the words *for lying*, because, as he says, most of the things that the old woman said were true, with a little exaggeration; and because they destroy all appearance of measure. But no measure was intended, and exaggeration is lying. Some part of the old woman's story was true; but it does not appear that Estifania was a whore, or had twenty husbands.

Page 462. PEREZ... ..

If I do find you were an accessory,

I'll hang you presently.

OLD WOMAN....And I deserve it.

Read ---

And I'd deserve it.

Page 464. MARGARETTA.....

As you love me, give way.

LEON....It shall be better. I will give none, madam.

I have no doubt but Seward is right in dividing these speeches thus---

MARGARETTA....As you love me, give way.

It shall be better.

LEON....I will give none, madam.



*Page 483. MARGARETTA.....*

I'll tell you plainly, you have no more right than he has,  
That senseless thing; your wife has once more fool'd ye.

Seward proposes to strike out the word *be* in the first line, which would certainly make sense of the passage, as he has explained it; but I am rather inclined to read--- *Th u* senseless thing; and suppose, that when Margarettta says---

You've no more right than he has,

She points to some uninterested person of the company. The use of the word *ye* at the end of the line confirms this conjecture. She had used the word *you* twice in the preceding line, in speaking to Perez; and could not, with propriety, have changed it to *ye* at the end of the last, if the word *thou* had not been introduced in the beginning of it.

*Page 491. PEREZ.....*

How like a sheep-biting rogue, taken in the manner,  
And ready for the halter, dost thou look now:

Taken in the manner, or with the manner, means, in the language of the law, taken with the thing stolen about you.

*Page 493. DUKE....* What's that you tumble?

This cannot be right. We should probably read---What's that you tumble, or rumble?

*Page 499. PEREZ.....*

Well, I forgive thee, if thou be honest.  
At thy peril, I believe thee excellent.

We should surely read---At *my* peril. After what had past, Perez could not mean to threaten Estifania.

Page 500. JUAN.. ..

Your colours you must wear, and wear them proudly:  
Wear them before the bullet, and in blood,  
That all the world shall know we're Virtue's servants.

Juan addresses these lines to Margaretta; meaning to say, that they would all wear *her* colours, as the servants of Virtue. It is evident, therefore, that we should read---

Your colours *we* must wear, &c.

Instead of *you* must wear, which would be nonsense; for we are to suppose that Margaretta is to wear her own colours, according to the old reading, before the bullet and in blood.

VOL. IV.

THE LAWS OF CANDY.

DRAMATIS PERSONÆ....*Melitus*, a gentleman of Candy;  
Melitus was of Cyprus, not of Candy.

Page 3. MELITUS.....

Whose insolence, and never yet match'd pride,  
Can by no character be well express'd,  
But in her only name, the proud Erota.

S

Seward endeavours to derive the name Erotia from some etymology expressive of pride; but without success or necessity.

There is no difficulty in the passage. Every distinguishing appellation may be considered as part of a person's name. Magnus became part of the name of Pompey, and Felix of Sylla; and it appears, that the only name the Princess was called by was the proud Erotia.

So the Soldier says of Macbeth--

For brave Macbeth, well he deserves that name;

Which does not refer to Macbeth, but brave.

Page 4. GASPERO....No, it may be,

He has some petty lordship to retire to.

That is, to resort to as his security.

Page 5. GASPERO.....

For which this kingdom is, throughout the world,

Unfollowed and admired.

Theobald reads unfollowed, instead of unfollowed, which is, I believe, the true reading: it is a great improvement of the sense, and of the grammar also. If unfollowed were right, we should read, *in* which this kingdom is unfollowed, not *for* which.

Page 7. ANTINOUS.....

It were a sin against the piety

Of filial duty. If I should forget

The debt I owe my father on my knee.

Your pleasure?

The sense of this passage is destroyed by the false punctuation. It should be pointed thus---

————— if I should forget  
The debt I owe my father.—On my knee,  
Your pleasure?

If he forgets his duty to his father, the posture he was in was of little consequence.

Page 7. ANTINOUS.....

Of my peculiar honours, not derived  
From successary, but purchased with my blood.

Theobald proposes to read, *from successors*; Seward actually reads, *nor successary*: but no amendment is required. Antinous means to say, that his honours were peculiar to himself, not derived from the *blood* of his ancestors, but purchased by his own.

Page 8. ANTINOUS.....

It would betray a poverty of spirit  
In me to obstruct my fortunes or descent,  
If I should, coward like, surrender up  
The interest which th' inheritance of your virtue,  
And my own thrifty fate, can claim in honour.

The construction of this passage is somewhat embarrassed: but Antinous means to say, that he should betray a poverty of spirit if he obstructed his fortunes, or a poverty of descent if he should surrender up, &c.

*Page 10. GONZALO....*I had rather  
 Give proof of my unfeign'd humility,  
 By this, tho' mean, yet more becoming place.  
 The old reading is ---

*By force, tho' mean, &c.*

Which was certainly wrong; but, by *this, though mean, &c.* cannot be right, as the words are spoken in the senate.

I should read ---

*By some, tho' mean, yet more becoming place,*  
 Which is nearer to the old reading.

*Page 11. GONZALO.....*  
 Your Lordships are observed:  
 That is, are obeyed.

*Page 20. GASPERO... ..*  
 Unless you be the miracle of men,  
 That come, with a purpose to behold,  
 And go away yourself.

That is, go away in your senses, in the same state you were before.

*Page 20. GONZALO....*And walks  
 Her tongue the same gait with her feet?

This, as it stands, is a most ridiculous question. Gaspero had not talked of her feet, but of her wit, which he says is infinite.

Gonzalo wishes to know whether her eloquence was equal to her wit; to which Gaspero replies ---

Much beyond.

Whatever her heart thinks she utters ; and so boldly,  
So readily, as you would judge it penn'd,  
And studied.

It is evident, therefore, that we should read  
*wit*, instead of feet.

Page 21. EROTA.....

When I shall stick my beauty in a cloud,  
And scarcely shine through it.

The old reading is *clearly* shine, which is certainly wrong. But of all the amendments proposed, *barely*, suggested by Seward, appears to me the best.

Page 25. EROTA....Am I not your princess ?

ANTINOUS....You are a great lady:

We should certainly read---

You are, great lady,

As in Theobald's edition.

Page 26. CASSILANE....Oh, that thou hadst !

Then I had been the father of a child

Dearer than thou wert ever unto me, &c.

Seward very injudiciously says, that by this child, Cassilane means his daughter Aunophel; but he was not less the father of Aunophel, because Antinous lived by the child he should have possessed ; if Antinous had died in his infancy, Cassilane means unrivalled honour, which he had lost by his son's life,

Page 36. CASSILANE.....

I can forget the weakness  
Of the traduced soldiers.

The sense requires that we should read *seduc'd* soldiers. I know no instance of the word traduced being used in that sense.

Page 39. CASSILANE.....

And if ought fall out in the by, that must  
Of mere necessity touch any act,  
Of *my* deserving praises, blush when you talk on't.

I believe we should read ---

———— touch any act  
Of *mine* deserving praises.

Page 52. ANTINOUS.....

Then, with your favour, thus I seal my truth  
To day; and Decius, witness how unchangingly  
I shall still love Erotia.

Seward expunges the word *to-day*: the Editors retain them; asserting, that *to-day* is no uncommon adjuration; but they have not proved that assertion. I have no doubt but the passage is corrupt, and should read---

Thus I seal my truth  
To thee; and, Decius, witness, &c.

Page 55. FERNANDO.....

And therefore have perform'd no more than what  
I ought for honour's sake.

The old reading is honour's safety; which Seward changes, without reason or authority, for

a worse expression. Fernando could not, with safety to his honour, conceal un noble practises.

*Page 59.* FERNANDO....Gracious Lords!

As there can be no reason why Fernando should address the senate, when he was not about to speak to them, I suppose that those words make part of Gaspero's speech.

*Page 60.* POSSENTE....Forbear!

I agree with Seward in giving this word to Arcanes.

*Page 61.* POSSENTE....Be sure

We'll father no man's injuries.

The old and true reading is---

We'll flatter no man's injuries;

Which Seward injudiciously changed for the present text. To father a man's injuries, is to make them your own, and acknowledge yourself the author of them, which certainly is not Possente's meaning: but to flatter a man's injuries, is to shew an unjust partiality to them, which is what Possente disclaims; and Seward, from his note, appears to have had a just conception of the meaning of the true reading, though he thought proper to change it.

*Page 64.* EROTA.....

For why, my Lords? since by the laws all mean

Is blotted out of your commission, &c.



For why here means, for which reason:

*Page 65. ANTINOUS.....*

Brave prince, with what unwillingness I force  
Her follies, and in that her sin.

*Force* means here enforce.

*Page 69. DECIUS....*What the sword

Could not enforce, your peevish thirst of honour,  
A bare, cold, weak, imaginary fame,  
Has brought on Candy.

The old reading is ---

A brave, cold, weak, imaginary fame.

But Seward, not understanding the import of the word *brave*, or supposing that if it were the true word, it must be used ironically, has changed it to bare, a very feeble expression. But brave is the true and better reading, and means here vain-glorious, a common acceptance of that word.

VOL. IV.

*THE FALSE ONE.*

I cannot comprehend from what character incident in this play it has obtained the name *The False One*. It cannot be from the character of Cleopatra; for though haughty, ambitious,

unchaste, in consequence of that ambition, she is free from falseness, and even above disguise. To denominate the play from Photinus, Achillas, or Septimius, would be doing too much honour to those subordinate characters. Besides, the word *false*, though applied to deceitfulness, inconsistency, and want of truth, is never used to express such atrocious villainies as they were engaged in.

*Page 82. ACHILLAS....* They still besiege him.

Meaning Pompey, whom Cæsar besieged in his camp.

*Page 85. ACHOREUS....* A fugitive

From Pompey's camp, and now in a danger  
When he should use his service.

There can be no doubt concerning the meaning of this passage, which is justly explained by Seward: but the construction, as it now stands, is so very confused, that it cannot be right; I should therefore amend it, by leaving out the word *and* in the second line, and then it will run thus---

A fugitive

From Pompey's army, now in a danger  
When he should use his service.

*Page 92. PHOTINUS.....*

And though 'tis noble to a sinking friend  
To lend a helping hand, while there is hope

t

He may recover, thy part not engaged,  
 Though one most dear, when all his hopes are fled,  
 To drown him, set thy foot upon his head.

The Editors apprehend that this passage has been irreparably injured by corruption, or omission, or both: but, for my part, I find no incorrectness or difficulty in it. It would be difficult, indeed, to find out any passage in which an obvious meaning is expressed in clearer terms.

*Page 93. APOLLODORUS.....*

And wish it were in me, with any hazard.

The old reading is ---

With *my* hazard.

And there is no reason for changing it. With *my* hazard meaning, with the hazard of my person.

*Page 93. APOLLODORUS.....*

She used to take delight with her fair hand,  
 To angle in the Nile.

The Editors compare this passage to Shakespeare's description of Cleopatra on the river Cydnus, to which it does not bear the slightest resemblance; the scenes are totally different, and the only point on which they agree is, that Cleopatra in both is the principal figure.

*Page 97. SEPTIMIUS.....*

That steel war waited on, and fortune courted,  
 That high-plumed honour built up for her own!

I cannot agree with the Editors in the amendment they suggest: to call the head of Pompey the steel war waited on, and the plume honour built up, would be rather ludicrous than bold. The passage, as it stands, is highly poetical; but steel and war should be joined by an hyphen---steel-war.

*Page 98. ACHILLAS....*Nay, I'll shew thee,  
Because I'll make thee sensible of thy baseness,  
And why a noble man durst not touch at it.

The old reading, beginning with the second folio, is---

Because I'll make you sensible of the *business*.

This reading must be restored, as resting on better authority, and conveying better sense, than that of Seward; which it is probable the Editors would not have adopted, had they attended to the last line—

And why a noble man durst not touch at it.

Achillas means to say---I will explain to you the nature of what you have done, and why a noble nature durst not attempt it.

It required no explanation to prove, that a noble man durst not touch at baseness.

*Page 99. ACHILLAS....*Here he comes.

The old reading is---

Here he comes, sir.

It is of no consequence whether the word *sir* be omitted or not; but Seward's reason for it is rather ludicrous, and not very convincing.

*Page 100. PHOTINUS....*See Achilles,  
And in his hand the head.

Achillas is supposed to enter at this time, and there should be a marginal direction for that purpose.

*Page 103. CÆSAR....*Hear me, great Pompey,  
If thy great spirit can hear, I must task thee, &c.

Seward reads *tax* thee, instead of task, but without reason; the use of the word *task* for *tax* is so frequent in all the dramatic writings of the time, that examples of it are unnecessary. To take you to task, is a common expression at this day.

*Page 103. CÆSAR.....*  
Egyptians! dare you think your highest pyramids,  
Built to out-dare the sun, as you suppose, &c.  
Are monuments fit for him?

Seward reads out-dure, instead of out-dare, and I am confident he is right. The following words, *as you suppose*, confirm the propriety of that amendment. The Egyptians could not suppose that the pyramids were built to brave the sun, for they knew that they were not; but they did suppose, and probably justly, that they would last to the end of time.

*Page 105. CÆSAR.....*

And now you've found the nature of a conqueror,  
That you cannot decline with all your flatteries.

To decline means, to debase, or subdue.

*Page 109. SEPTIMIUS.....*

And now I will out brave all, make all my servants,  
And my brave deed shall be writ *in wine* for virtuous.

I suspect an error in this passage, and that we  
ought to read---

And my brave deed shall be writ *down* as virtuous.

The present reading is nonsensical.

*Page 109. SCEVA....* You are cozened:

There be of us, as be of all other nations,  
Villains and knaves. 'Tis not the name contains him,  
But the obedience.

Contains him, means restrains him, keeps him  
within bounds. The second line should run  
thus, as in Seward's edition—

There be of us, as of all other nations,

Instead of, as *be* of all other nations.

*Page 110. CÆSAR.....*

When every night, with pleasure, I sat down  
What the day minister'd, the sleep come sweetly.

Cæsar alludes in this to his Commentaries. We  
must read, I *set* down, instead of I *sat* down.

*Page 111. CÆSAR.....*

Is now pass'd into Africk to affront me.

That is, to oppose me, to meet me face to face.

Page 111. CÆSAR.....

Pompey I overthrew: what did that get me?

The slubber'd name of an authoris'd enemy.

I cannot adopt either the explanation or the amendment of Seward. Cæsar is recapitulating his exploits in the civil war, and moralizing on the little solid advantages he had obtained by them: amongst which *advantages*, he could not mean to include his being declared by the senate an enemy to his country, as Seward supposes; nor can I agree with the last Editors in thinking that the word *authorised* can possibly mean successful.

Cæsar's meaning appears to me to be this--- Soon after he had past the Rubicon, Pompey fled from Rome, and was followed by the greater part of the senate. When Cæsar arrived there, he was named dictator by such of the senators as remained in the city, and chosen consul for the ensuing year. Invested with these offices, which entitled him to the legitimate command of the republic, he subverted the liberties of his country: it is to this he alludes, when he says that he had gained

The slubber'd name of an authoris'd enemy.

Page 124. Enter EROS.

It seems somewhat extraordinary, that the Editors should doubt whether Eros be the per-

sonage here intended to be introduced, when Septimius, in the short dialogue between them, calls her by that name; and it is not necessary to suppose, that Cleopatra's woman should be a person of immaculate virtue: besides, he says to Antony, in the page preceding, speaking of Cæsar—

He had the mistress; you shall have the maids:  
I'll bring them to ye, to your arms.

*Page 127. SEPTIMIUS.....*

I am afraid the very beasts will tear me;  
Inspir'd with what I have done, the winds will blast me.

In the second folio, these lines are pointed thus---

I am afraid the very beasts will tear me  
Inspir'd with what I've done; the winds will blast me.

Which gives the true sense of the passage, without any comment. This punctuation has been altered by Seward; who says that the word inspired more naturally belongs to winds than to beasts. To inspire, indeed, belongs to winds; but to be inspired does not, unless when to inspire means to inhale. The former punctuation ought therefore to be restored.

*Page 136. CLEOPATRA....But, to prefer*

The lustre of a little *trash*, Arsinoe,  
And the poor glow-worm light of some faint jewels,  
Before the life of love, and soul of beauty.



The old reading in the second line is—

The lustre of a little *art*,

Which the Editors have unwarrantably changed for a weaker expression. The lustre of jewels is derived from art; and the lustre of a little art is poetically opposed by Cleopatra to the life of love and soul of beauty.

*Page 150. ACHILLAS.....*

He's well wrought; put him on apace 'fore cooling.

The old and true reading is—

Put him on apace *for* cooling :

That is, lest he should cool; a mode of expression that frequently occurs in those plays.

*Page 153. PHOTINUS....*We are equal,

Tho' Cæsar's name were put into the scale

In which our worth is weigh'd.

Photinus means to say, that his worth would be equal to that of Ptolemy, even though Cæsar's name were added to the latter. This sense would be more clearly expressed, if we should read the passage thus—

Tho' Cæsar's name were put into the scale

In which *your* worth is weigh'd.

*Page 158. ARSINOE....*My brother seized on

By the Roman, as thought guilty of the tumult:

We should read—

My brother's seized on, &c.

Page 163. PHOTINUS.....

Did Jove look on us, I would laugh, and swear  
That his artillery is *cloy'd* by me.

That is, nailed or spiked up; derived from the  
French verb *clouer*.

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VOL. IV.

THE LITTLE FRENCH LAWYER.

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Page 174. DINANT.....

No more, for shame, no more!  
Are you become a patron too?

This passage is obscure and ungrammatical.  
The Editors suspect that we ought to read pat-  
tern, which is an ingenious supposition: perhaps  
parson may be the true reading, as Dinant says  
afterwards, in p. 178—

Yet but now  
You did *preach* patience.

Page 175. CLEREMONT.... Words are but words.

The addition which Seward proposes to make  
to this line cannot be admitted; nor is any  
amendment necessary. Dinant's subsequent  
speech is natural, though Cleremont's should  
stand as it is.

Page 179. DINANT.....

'Tis courship, balanced with injuries.

We should read—

'Tis courship balanced with *my* injuries.

Page 181. DINANT.....

These suckets bring as many more.

Suckets, or succards, means any kind of sweet-meats.

Page 204. CLEREMONT.....

Expose me like a jade, to tug and hale thro,'

Laugh'd at, and almost hooted? your disgraces, &c.

The sense of this passage is perverted by the false punctuation: it should be pointed thus—

Expose me like a jade, to tug and hale thro'.

(Laugh'd at, and almost hooted) your disgraces!

Invite men's swords and daggers to dispatch me!

The word *disgraces* is not the nominative case to the verb invite, but refers to the words tug and hale thro'. Cleremont is recapitulating the injuries he had received from Dinant; not describing the consequences of them.

Page 206. DINANT.... That tongue

Shall never rack me more.

The sense requires that we should read wreck, or *wrack*, as it was formerly spelt, instead of *rack*, as Seward proposes.

Page 209. CHAMPERNEL.... Was there no tree, &c.

— nor no river,

To force thy life out backward, *and* to drown thee?

The old and true reading is---

To force thy life out backwards, *or* to drown thee?

The first part of this line referring to tree, and the latter part to river. But Seward rejects the disjunctive *or*, and substitutes *and* in its place; because, he says, that forcing life out backwards is only a very droll description of drowning.

I believe, however, that few of his readers will be able to discover either the drollery or the justness of that description. In truth, the disjunctive, which he discards, is absolutely necessary to make sense of the passage. To force thy life out backwards is no description of drowning, nor is it intended as such, but of hanging. Champernel ludicrously supposes, that the pressure of the rope must prevent life from issuing forwards, and of course force it backwards; and means to say, in other words---Could you find no tree to hang yourself on, nor any river to drown you?

Page 215. SAMPSON.....

I would be loath to learn to fight.

That is, I should be very sorry to have it now to learn.

Page 216: LA WRIT.....

Avant! thou buckram budget of petitions!

Thou spital of lame causes!

Both Seward and the last Editors entirely mistake the meaning of this passage. Those words are not addressed to any person, but to his buckram bag, which he throws away, and then desires that every one should chuse his paper and his place.

The subsequent words of this speech are addressed to some of his clients.

*Page 217. CLEREMONT....Oh, Admirantis!*

The exclamation Oh! was used to express joy, grief, surprize, and other sensations, and is distinguished by the grammarians according to the passion it was intended to express; as O Admirantis! O Dolentis! &c. to this Cleremont alludes,

*Page 225. LAMIRA.....*

Sit down, and mix your spirits with wine;  
I will make you another Hercules.

This is sense; yet I believe we should read---

It will make you another Hercules.

*Page 226. CLEREMONT....I dare not.*

Softly, sweet lady! God's heart!

The old reading is---

Softly, sweet lady!—Heart!

This should probably be *bark*, as if he heard some noise; to which she replies---

'Tis nothing but your fears.

*Page 253. LAMIRA.....*

Oh, cousin, how I shake, all this long night!  
What frights, and noises we have heard!

These lines should be pointed thus---

Oh, cousin, how I shake ! all this long night,  
What frights, and noises we have heard !

*Page 253. LAMIRA.....*

The villains put on shapes to torture us,  
And to their devils form such preparations,  
As if they were hatching new dishonours.

I should read---

And to their devil's form such preparations, &c.

The shapes they assumed were the form of  
devils.

*Page 257. CLEREMONT.....*

If you dare think me worthy of your husband.

The old reading is---

If you think me worthy of your husband.

Which is plain good sense ; but Seward adds the  
word *dare*, which makes it nonsensical, because  
he supposes that a syllable is wanting in the line ;  
a circumstance the poets disregarded.

*Page 258. LAMIRA.....*

What hand of Heaven is over us ?

This is the reading of the first folio ; but the  
second folio, and all the other editions, read---

What hand, O Heaven ! is over us ?

Which is clearly the better reading of the two,  
and is adopted by Seward.

## VOL. IV.

## VALENTINIAN.

*Page 274.* BALBUS.....

She pointed to a Lucrece that hung by, &c.

Seward compares this passage with one in Fenton's *Mariamne*; but says that our poets have much the advantage of him: that Fenton rises into beauty like the gradual opening of a fair morning; but that they break out at once in full lustre, like the sun bursting from an eclipse. Mr. Seward forgets, that the sun's emerging from an eclipse, is precisely as gradual as his rising in the morning.

*Page 276.* ARDELIA.....

The honour of a woman is her praises;

The way to get them, to be seen and sought too.

We should surely read---

To be seen, and sought to.

Her praises, means the praises bestowed upon her.

*Page 276.* ARDELIA.....

Here; be a maid, and take him.

The first folio reads---

Be a maid, and take'en,

The second---

Be a maid, and take'em.

That is, take them, which appears the true reading.

I suppose, though there be no stage-direction for that purpose, that Ardelia offers some jewels to Lucinda, which she presses her to take: the word *here* confirms the conjecture. Valentinian was neither present, nor had been mentioned in the scene.

Page 277. LUCINA.....

If ever any thing were constant in you

Except your sins, or common but your curses.

Seward and the last Editors agree in this reading, though unsupported by any of the old copies, but disagree with respect to the explanation of it. Seward supposing that by your curses, is meant the curses entailed on all womankind; (what those curses are, he has not specified) and the Editors supposing that by your curses, is meant the curses that should attend their sins. The second folio reads---

Or coming but your courses.

Which must be wrong, for it is not intelligible; it leads, however, to what I suspect to be the true reading, viz.

Or coming but your curtsies.

*Coming* is here used in the sense of *becoming*; a



license frequently assumed by the old dramatic writers. In Shakespeare, we find the word *vail* used for *avail*; *bate* for *abate*; *force* for *enforce*; *currents* for *occurrents*; and many other abbreviations of a similar nature; and *comely*, a word which might be substituted here instead of *coming*, is derived from the verb *become*, leaving out the first syllable. There is no great difference in the trace of the letters between *courses* and *curtsies*; and I think that no reader can be satisfied with the explanation given either by Seward, or the Editors, of the passage as it now stands.

Page 279. LUCINA.....

Ye are your purses' agents, not the prince's.

Is this the virtuous lore you train'd me out to?

We should certainly read *lure*, instead of *lore*: the allusion is to falconry; and the word *train'd* proves it.

Page 280. PHORBA.....

She were a mistress for no private greatness

Could she not frown a ravish'd kiss from anger.

And such an anger as this lady learns us

Stuck with such pleasing dangers, Gods, I ask ye

Which of ye all could hold from?

This passage, as it is pointed, is unentelligible: to frown a ravished kiss from anger is absolute nonsense.

There should be a full stop after *frown*, and the speech should run thus---

She were a mistress for no common greatness  
 Could she not frown. A ravish'd kiss from anger,  
 And such an anger as this lady learns us,  
 Stuck with such pleasing dangers, Gods, I ask ye,  
 Which of ye all could hold from?

And the meaning is this: she would not be a mistress worthy of a great man, even in private life, if she could not frown; but to ravish a kiss, stuck with such pleasing dangers as arise from such resentment as this lady expresses, is a temptation for the Gods themselves.

Page 284. ACCIUS.....

That daring soul that first taught disobedience  
 Should feel the first example.

The sense requires that we should read *fall*,  
 instead of *feel*.

Page 284. ACCIUS.....

Whilst majesty is made to be obeyed,  
 And not enquir'd into; whilst Gods and Angels  
 Make but a rule as we do, &c.

I have no doubt but we should read---

Make *that* a rule as we do,

Instead of *but*.

Page 287. ACCIUS.....

They say besides, you nourish strange devourers,  
 Fed with the fat of the empire, they call bawds,  
 Lazy, and lustful creatures, that abuse you;  
 A people, as they term them, made of paper,  
 In which the secret sins of each man's monies  
 Are sealed, and sent a working.

The last Editors find no difficulty in this passage; but they have not attempted to shew how the last three lines can be applicable to bawds, or why bawds should be said to be a people made of paper. Seward was aware of the difficulty, and endeavours to get over it, by reading each man's *body*, instead of monies; yet even this amendment will not produce good sense. A very slight alteration will render the passage clearly intelligible. If we read *and* in the fourth line, instead of *a*, it will run thus---

Lazy and lustful creatures, that abuse you,  
*And* people, as they term them, made of paper,  
 In which the secret sins of each man's monies  
 Are sealed, and set a working.

By the people last described, Accius means, not bawds, but informers, to whom his description is perfectly applicable. It is well known to those who are conversant in the history of Rome under the emperors, that every man of rank lay at the mercy of informers, and how frequently innocent persons were impeached by them, merely on account of their wealth. It would be strange if Accius, in stating the grievances of the empire, should have omitted these informers, who were the immediate objects of his fear, as we find in the next page but one, where he says to Valentinian---

Let not this body,  
 That has look'd bravely in his blood for Cæsar, &c.

\_\_\_\_\_ now be purchase

For slaves and *base informers*.

Page 295. ACCIUS.....

Give me myself, or by the Gods ! my friend,

You'll make me dangerous.

Give me myself means, Let me go; leave me  
at liberty.

Page 302. LUCINA....The wenches are disposed.

That is, disposed to mirth: an expression that  
frequently occurs in these plays.

Page 308. LUCINA.....

His fame and family have grown together,

And spread together, like to sailing cedars,

Over the Roman diadem.

I have no doubt but Seward is right in reading  
*two* sailing cedars.

Page 311. LUCINA.....

Even Light itself, and suns of Light, Truth,

Justice, Mercy, and star-like Piety.

I think Seward right in reading *sons* of light,  
instead of suns.

Page 318. MAXIMUS.....

Must I endure this tamely?

Must Maximus be remember'd for his *tales*?

I can make no sense of these last words. Per-  
haps we should read---

Must Maximus be remember'd for his *tameness*?

That is, must Maximus be recorded as an example of tameness?

*Page 322. PHIDIAS....* Can you flatter?  
Or, if it were put to you, lie a little?

MAXIMUS.... Yes, if it be a living.

That is, if it be the way to gain a livelihood.

*Page 324. ARETUS....* If we can wipe out  
The stain of your offences, we are yours.

The old reading is---

If we can wipe out  
The way of your offences.

Which may mean the natural course and consequence of them. The present reading is without authority.

*Page 324. MAXIMUS.....*

This perfectness, which keeps me from opinion,  
Must die, or I must die thus branded ever.

That keeps me from opinion means, that prevents me from acting in such a manner as may preserve my reputation.

*Page 325. MAXIMUS....* Why should I kill him?  
Why should I kill myself? for 'tis my killing.

That is, the killing Accius is, in fact, killing myself.

*Page 326. MAXIMUS.....*

Is there no way without him to come near it?  
For, out of honesty, he must destroy me  
If I attempt it.

The sense and reasoning require that we should alter this passage, and read---

There is no way without him to come near it;  
For, out of honesty, &c.

*Page 326. MAXIMUS.....*

Can other men affect it, and I cold?

The word affect is here used in an uncommon sense, and means to be affected by it.

*Page 329. Accrus....* Were it not hazard,  
And most certain loss of all the empire,  
I would whine with you.

The second folio reads *join* with you, which I prefer to the text: for to whine, is to lament in a childish or effeminate manner, which Maximus does not; nor is it the intention of Accrus to accuse him of weakness; for he declares, that **nothing** but a regard for the safety of the empire prevented his joining with them.

*Page 330. Accrus....* But at home,  
On princes that are eminent, and ours,  
'Tis fit the Gods should judge us.

Seward reads---

—— The Gods should judge 'em.

Which amendment is properly rejected by the last Editors; but they have not explained the passage justly. The Gods should judge us, means, the Gods should do us justice.

*Page 338. ACCIUS.....*

Let him : he loves me better.

That is, he shews his love to me by it.

*Page 341. ACCIUS....*Let the fool fear dying,

Or he that weds a woman for his honour,

Dreaming no other life to come but kisses.

We probably should read, for his *bumour*, instead of his honour.

*Page 348. PONTIUS....*This is the end I die, sir.

I believe we should read---

This is the end I die for.

*Page 351. ARETUS.....*

Oh ! thou art gone, and gone with thee all goodness!

The great example of all equity.

Oh ! thou, alone a Roman, thou art perish'd !

Faith, fortitude, and constant nobleness.

To make sense and grammar of this passage, we must transpose the second and third lines, and arrange it thus---

Oh ! thou art gone, and with thee all goodness !

Oh ! thou, alone a Roman, thou art perish'd !

The great example of all equity,

Faith, fortitude, and constant nobleness !

*Page 352. PHIDIAS....*Then, like flowers

That grew together all, we'll fall together,

And with us that that bore us.

As Phidias, in this speech, alludes not only to Aretus, but to Accius, I think this is the true

reading, and should reject Seward's amendment, the reading *still*, instead of *all*, in the second line.

Page 356. SONG....Sing his pain,  
Like hollow murm'ring winds, or silver rain.

The last Editors propose to read soothe or suage his pain; but no amendment is necessary. To sing his pain, means to assuage his pain by singing.

Page 359. VALENTINIAN.....  
Away with that prodigious body.

Prodigious means horrible, ominous. So, in Monsieur Thomas, Francis says---

How like the sun,  
Labouring in his eclipse, dark and prodigious,  
She shew'd till now!

The Editors doubt whether we should not read perfidious; but that would be a weak and unnatural expression.

Page 360. VALENTINIAN.....  
Take this destruction from me. No, ye cannot;  
The more I would believe ye, more I suffer.

The expression in this last line is very defective. I believe it should run thus---

The more I would believe, the more I suffer.  
Ye, a common abbreviation in writing of *the*, might easily have been mistaken for ye.

Page 362. MAXIMUS....And as goodly cedars,  
Rent from Oeta by a sweeping tempest,



Jointed again, and made tall masts, defy  
The angry winds that split them.

This simile, expressed in the same words, occurs also in *Bonduca*; where it is used by *Suetonius*, with rather more propriety.

*Page 362. MAXIMUS....* So will I

New piece again, above the fate of woman, &c.

We should surely read new-pieced again, instead of piece.

*Page 372. SONG....* Dance upon the mazer's brim:

The Editors say that a mazer signifies an old-fashioned cup of silver; but I believe the mazer was formerly made of maple-wood.

*Page 372. EUDOXIO....* To die

Is that I wish for, Romans; and your swords  
The readiest way of death.

The old reading is---

The heaviest way of death,

Which is justly rejected: but I should prefer  
Theobald's amendment---

The heavenliest way of death,

To that adopted by the Editors: it is nearer to the old reading, and more flattering to the soldiers, whom Eudoxio wished to appease.

EPILOGUE... We know in meat and wine you fling away  
More time and health, which is but dearer pay,  
And with the reckoning all the pleasure's lost.

The old reading is, more time and *wealth*; which Seward and the last Editors have injudiciously changed to health.

The whole of the Epilogue turns upon the idea of traffic between the poets, or players, and the audience. The word health is very unnecessarily introduced; for though wealth should stand, it would not create the gross tautology which Seward supposes. The reasoning is this---You pay dearer for worse commodities, meat and wine: for you fling away more time and more money to procure them, which is paying at a dearer rate. Besides, in these articles, all the pleasure is over when the reckoning comes to be paid; but the fare with which we treat you, you may digest every day, and enjoy from it a lasting pleasure.

## VOL. IV.

## MONSIEUR THOMAS

Page 383. VALENTINE....All I have;  
 The fair and liberal use of, all my servants  
 To be at your command, and all the uses  
 Of all within my power.  
 FRANCISCO....You're too munificent,  
 Nor am I able to conceive those thanks, sir.

y

VALENTINE.....

You wrong my tender love now, even my service  
Nothing *excepted*, nothing stuck between us,  
And our entire affection, but this woman.

Seward is clearly right in reading *excepted*, instead of accepted, in the last line but one; but he has totally misconceived the meaning of the passage, which appeared to him obscure, because he mistook the construction of it.

Valentine is proceeding to express his love for Francisco, and his kind attention to him; but, in the midst of his speech, is interrupted by Francisco, who cannot contain his expressions of gratitude: to this Valentine makes a short reply, and then proceeds as he at first intended. If the speech of Francisco, and Valentine's reply to it, be included in a parenthesis, and the passage be properly pointed, the sense of it will be evident—

VALENTINE....All the uses

Of all within my power—

FRANCISCO....(You're too munificent;

Nor am I able to conceive those thanks, sir—

VALENTINE.....

You wrong my tender love now) even my services

Nothing excepted—nothing stuck between us,

And our entire affections, but this woman.

Even my services means, even my own service, as well as that of my servants.

Page 387. SEBASTIAN....He eats with picks.

The use of tooth-picks, and of forks also, was first introduced in the time of our poets, by the travelled gentry, and were considered by home-bred people as foppish and fantastical.

In Massinger's Great Duke of Florence, Calandrino, when describing the various accomplishments he had acquired since he became a courtier, says---

I have all that's requisite to make me up a signor:  
I have my spruce ruff;  
My hooded cloak, long stockings, and paned hose;  
My case of tooth-picks, and my silver fork,  
To convey an olive neatly to my mouth.

Page 400. SEBASTIAN.....

Sirrah, I say still, you have spoil'd your master.  
Leave your stitches.

The Editors suppose that we ought to read speeches, instead of stitches: but *stitches* is the right reading, and means grimaces, or contortions of the face, to which travellers are frequently addicted.

So Frederick says to Lodowick, in the 2d Act, of the Captain---

If you talk,  
Or pull your face into a *stitch* again,  
As I love truth, I shall be very angry.

One of the senses of the word *stitch* is a furrow.

Page 403. HYLAS....Don Thomasio,  
De bene venne.

The Editors say that this is a corruption of the French *bien venu*: I should rather suppose it a corruption of the Italian *bene veneto*.

Page 414. FRANCISCO.....

And, tho' I love ye above the light shines on me,  
Beyond the wealth of kingdoms, free content,  
Sooner would snatch at such a blessing offer'd,  
Than at my pardon'd life, by the law forfeited;  
Yet, &c.

The construction of this passage is extremely difficult, whether we suppose, with Seward, that the word content is used as an adjective, or with the Editors, that it is a substantive: in either case, some sense may be extracted from it, but very imperfectly expressed. I am therefore inclined to read---*Free to consent*. Francisco means to say, that if he were at liberty to accept of her love, he should prefer it to kingdoms, or even to life; but, for the reasons he afterwards assigns, he was not free to embrace that happiness.

Page 414. FRANCISCO....To one most worthy  
The name and nobleness of *friends*.

We should read---

The name and nobleness of *friend*.

Page 415. CELLIDE.....

What living name can dead age leave behind him?  
What act of memory, but fruitless dotage?

The old reading is *art* of memory, which Theobald has injudiciously changed to act. He ought to have recollected the number of passages in all the old dramatic writers in which the word *act* is used in the same sense: it is so used in the Custom of the Country, and in the Beggar's Bush.

Page 419. FRANCISCO.....

Thou art a mad companion : never staid, Tom.

THOMAS.....

Let rogues be staid, that have no habitation ;

A gentleman may wander.

Thomas here quibbles on the word *staid*, and uses it in the sense of stopped, or arrested ; alluding to the power vested in magistrates of stopping vagabonds.

Page 419. THOMAS....Thou minister !

Thou mend a pack-saddle !

Minister means administer.

Page 420. FRANCISCO....I see no harm, Tom ;

Drink with moderation.

THOMAS....Drink with sugar, &c.

In both these speeches we should read *drunk*, instead of *drink*.

Page 430. LAUNCELOT.....

No point manieur, no point devein, &c,

Launcelot means to say, *point manger*, *point de vin*.

I suppose the error to lie in the printing. Launcelot might well have learned these few words in his travels.

*Page 431. MAID....* Oh! gentle squire.

These words in the second folio are made part of Launcelot's speech, which runs thus, and is clearly right---

LAUNCELOT....Oh! damsel dear,  
Open the doors, and it shall appear.  
Open the door,  
Oh! gentle squire.

*Page 434. THOMAS.....*

I see no venture is in no hand.

We should now say---Nothing venture, nothing have; but, as possibly the words used by Thomas might have been the mode of expressing the same idea in former times, I think Seward's amendment unnecessary. The sense is clear.

*Page 439. LAUNCELOT.....*

There, a whole stand of rug-gowns routed manly.

I believe we should read, routed *mainly*.

*Page 441. THOMAS....*'Tis strange these varlets

—Should thus boldly

Bud in your sight, unto your son!

*Bud unto your son*, is an expression I cannot understand. *Bouder*, in French, is to pout or look gruffly: perhaps our Authors formed an English verb from it, and that we ought to read

*boude*, instead of *bud*. We find the same expression, according to my idea of the passage, in the Humorous Lieutenant.

Page 452. SEBASTIAN....I'll so crab your shoulders.

Crab your shoulders, means to beat them with a crab-stick.

Page 453. SEBASTIAN.....

A plaguy mankind wench ! How my brains totter !

The word *mankind* may possibly, in some countries, signify ferocious, or mischievous ; but, in this place, it means only *masculine*; and in this sense it is constantly used in all the old dramatic writings. Launcelot, speaking afterwards to Sebastian of this very exploit, says---

In a son, now,  
'Tis nothing, of no mark, every one does it;  
But to beget a daughter, *a man maiden*,  
That reaches at these high exploits, is admirable.

What Launcelot calls a man-maiden, Sebastian calls a mankind girl. In Massinger's *Guardian*, Jolante says---

I keep no mankind servant in my house.  
That is, no male servant.

Shakespeare uses the word *mankind* in the same sense in his *Winter's Tale* ; and Johnson in one of his sonnets.

Pallas ! now thee I call on, mankind maid !



*Page 453. LAUNCELOT....'Tis Thomas,*

*In his own sister's clothes: I can watch him.*

*The old reading is---*

*I can wast him.*

*Seward reads---*

*I canvast him.*

*Which is better than the reading adopted by the Editors: but I believe the true reading is---*

*I can vouch him.*

*Page 456. MICHAEL....Come, sir, I hope*

*There shall be no such cause of such a sadness*

*As you put on.*

*I should read---*

*There shall be no just cause of such a sadness.*

*Page 463. HYLAS.....*

*By the mass! but I am, all to being married,*

*I am in the order now, Sam.*

*The old reading is---*

*All to be married:*

*But neither can be right: for Hylas thinks he is actually married, and says he is now in the order; that is, the order of husbands. We should probably read---*

*Altogether married.*

*Page 465. ABBESS.....*

*Why, what's there among the maids?*

*Now, benedicite! have ye got the breeze there?*

The breeze is the gad-fly, which makes cows wild when it stings them.

Page 467. DOROTHY.....

Now, you may thank yourself: 'twas  
Your own structures.

We should read, your own *structure*; that is,  
your own contrivance.

Page 469. CELLIDE.....

Tho' much unwilling, you have made me yield;  
More for his sake I see.

That is, for the sake of Francisco, who then appears. These last words are laid aside.

Page 472. VALENTINE.....

Take her, Francisco, now no more young Callidon.

Both Seward and the last Editors accuse the Poets of inadvertency in this passage, and with much appearance of justness: for the young man is always called Frank throughout the play, and never by the name of Callidon. It also appears, from what Alice says in the preceding scene---

'Tis Francisco, brother.

By heaven! I tied them on,

That Francisco was the name of the son Valentine had lost; and, of course, the name that he is still to retain.

The only way of solving the difficulty is by supposing, that Francisco had assumed in his

travels the surname of Callidon, though he is not called by it in the play, and that Valentine now tells him he is to keep that name no longer. His travelling name was Francisco Callidon.

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## VOL. V.

## THE CHANCES.

*Page 8.* ANTONIO.....

If you do thrust, be sure it be to the hilts;  
A surgeon may see thro' him.

That is, *so that* a surgeon may see through him.

*Page 9.* PETRUCHIO....To perform it,

(So much I'm tied by reputation,  
And credit of my house) let it raise wildfires, &c.

The parenthesis must be struck out, or it destroys the sense.

*Page 12.* FIRST GENTLEMAN....To point, sir.

A literal translation of the French *a point*.

*Page 13.* DON JOHN....Consume myself in candles,  
And scowering works, &c.

I agree with Seward, that caudles, not candles, is the true reading, both in this place and in the

**Lover's Progress.** The use of candles is not confined to teeming women.

Page 15. ANTONIO....Here's old tough Andrew;  
A special friend of mine.

Meaning his broad-sword; which was called an Andrew Ferrara, from the name of a man famous for making that weapon.

Page 16. LANDLADY.....

You found an easy fool that let you get it.  
She had better have worn pasterns.

I know no meaning of the word pasterns, but part of an horse's leg; which would not make sense in this passage, unless it was a phrase formerly in use, the meaning of which is now unknown. Perhaps we should read---

She had better have worn pattens ;

Which were the sign of a good house-wife, as they protect women from the dirt in walking, and are used only by the meaner sort.

Page 19. LANDLADY....Make your lading,  
As you would *make your rest*, adventurously;  
But with advantage ever.

The Editors suppose that this is an allusion to fencing: but they are mistaken; the allusion is to gaming. To make your rest—to set up your rest, means to make your bets—to lay down your stake, which is always done with some hazard of loss, but with a prospect of advantage. These

expressions frequently occur in all the old plays. In the second scene of this very play, the second Gentleman says---

Think an hour more;

And, if you find no safer road to guide you,

We'll set up our rests too.

ANTONIO....Mine's up already;

And, hang him, for my part! goes less than life.

*Page 20.* DUKE.....

Let them be all the world, and bring along

Cain's envy with them.

That is, Cain's malice and disposition to murder.

*Page 22.* FREDERICK....You clap on proof upon me.

That is, armour of proof.

*Page 27.* FREDERICK....Young as the morning,

Her blushes staining his.

That is, out-doing or excelling his; making them appear faint, by the superior lustre of her own.

A similar expression occurs in Cupid's Revenge, where Leontius says of Bacha---

She stains the ripest virgins of her age.

*Page 28.* FREDERICK....She has sworn me,

That none else shall come near her; not my mother.

By his mother, he means the Landlady; who is constantly called so by John and him throughout the play.

*Page 32. DON JOHN....I would fain pray, now;*

*But the devil, and that flesh there of the world—*

*What are we made to suffer!*

That flesh there of the world is a nonsensical expression. I have no doubt, therefore, but we should read with Seward---

*But the devil, and that flesh there, o'the world!*

*What are we made to suffer!*

By that flesh there John means Constantia.

*Page 38. PETRUCHIO.....*

*To attend you my man shall wait,*

*With all my love.*

JOHN....My service shall attend you.

I agree with the last Editors in supposing that the words---

*With all my love,*

Are part of Don John's speech.

*Page 42. LANDLADY.....*

*You had that might content*

*(At home within yourselves too,) right good gentlemen,*

*Wholesome, and you said handsome.*

The sense of this passage is destroyed by the false pointing. The Landlady is made to say that they were right good gentlemen, and wholesome, which was not her intention; those praises were meant for herself. It should run thus---

*You had that might content*

*, At home, within yourselves, right good, (gentlemen)*

*Wholesome, &c.*

*Page 46. ANTONIO....*Let me have some pleasure  
To entertain my friends, besides your sallads,  
Your green salves, and your searches.

I believe that, instead of searches, we should read searces. A searce is a fine kind of sieve, used in preparing medicines. What Antonio meant by sallads, is explained by a passage in the third Act of Monsieur Thomas, where the Physician attending Francis says--

Bring in the *lettuce-cap*. You must be shav'd, sir;  
And then how suddenly we'll make you sleep!

*Page 55. DUKE....*This gentleman,  
His sister that you named, 'tis true I have long loved.  
That is, the gentleman's sister, whom you named.

*Page 53. DUKE....*Which long since  
Had had the church's approbation,  
But for his jealous anger.

The old and true reading is---

But for his jealous danger;

Which Seward and Sympson have changed for anger, but injudiciously; for his anger would not have prevented the marriage, if it had not been attended with danger. His jealous danger means, the danger arising from his jealousy.

*Page 59. FREDERICK....*You may, sir.

I agree with Seward in giving these words to the Duke, as his answer to Petruchio.

Page 64. JOHN....Why, there's the hand again;

The card that guides us.

Seward appears to me to be right, in changing the old reading *guard* to *card*: but where he says that card means the chart or mariner's compass, he confounds two things that are totally different. The mariner's card is the paper under the compass, on which the several points of it are described. The mariner's chart is a delineation of the coast.

Page 71. FREDERICK.....

Thou art the most sufficient, I say for thee,

Not to believe a thing.

Sufficient means here self-sufficient.

Page 70. JOHN....Or an unshod car,

When he goes tumble, tumble, o'er the stones,

Like Anacreon's drunken verses, make us tremble.

The sense and context require that we should read---

Like Anacreon's drunken verses, make *him* tremble,  
Meaning the devil.

Page 79. DON JOHN.....

Who calls Jeronymo from his naked bed?

This line is taken from the Spanish Tragedy.

Page 79. VECCHIO....These shapes, &c.

I always keep about me.

By *shapes* Vecchio means masks and disguises. In the next page he desires Don John to step in, and there he should find suits of all kinds.



*Page 79. PETRUCHIO....*Here's old Antonio,  
 I spied him at a window, coming mainly;  
 I know about his whore; the man you lit on,  
 As you discover'd to me.

We should read---

I know about his whore, *and* the man you lit on.

---

VOL. V.

*ROLLO, DUKE OF NORMANDY.*

---

*Page 89. GISEBERT.....*

That ever such should the names of men!

I suppose this to be merely an error of the  
 press. We must read, as in Theobald's edition--

Should hold the names of men.

*Page 91. TREVILLE....*See it confirm'd--

Now do, or never speak more. We are your's.

This passage, as it stands in the second folio,  
 appears to me to be right, and neither to require  
 alteration nor comment. It runs thus---

AUBREY.....

But I talk when I should do; and chide others,

For what I now offend in. See it confirm'd.

Now do—or never speak more.

GISEBERT....We are your's.

Aubrey is enlarging on the desperate mischiefs that were likely to ensue from the madness of the two princes, seduced by undermining parasites, and exhorting Baldwin and Gisbert to prevent them by their counsels; and on seeing Rollo and Otto enter in a rage, attended by their parasites, he says---Behold a confirmation of what I have advanced; speak now, or never speak again: for that is the true meaning of the words Now do, or never---that is, now speak, or never speak more.

Accordingly we find, in the subsequent part of the scene---which ought, indeed, to be another scene---that both Baldwin and Gisbert had been privately expostulating with Rollo, who tells the first that he is troublesome; and to Gisbert says---

For your laws,

It is in me to change them as I please,

I being above them.

Page 93. ROLLO....For your *laws*,

It is in me to change them as I please, &c.

Cut off his head, and I'll give up my sword,

And fight with *them*, at a more certain weapon,

To kill, and with authority.

We should read---

And fight with them, *as* a more certain weapon

To kill, and with authority.

By *them*, Rollo means the laws. His argument is this---If you would have me protect the laws, let them put an end to this traitor. If they do

*a a*

this, I will protect them, and use them as the more certain way of killing, and that with authority.

*Page 93. ROLLO....Hence! I defy you.* /

Be of his party; bring it to your laws;

And thou, thy double self.

This is clearly wrong. The sense requires that we should read---

———Bring it *too* your laws.

That is, add your laws also to it. This line is addressed to Gisbert, The following words---

———And thou, thy double self,

To Baldwin. The words---

Hence! I defy you,

To both. Rollo means to accuse Baldwin of duplicity.

*Page 93. ROLLO....I stand upon my own guard.*

OTTO....Which thy injustice

Will make thy enemy's.

The second folio reads thy enemies; which I believe to be right. By his guard, Rollo means the persons who guarded him.

*Page 96. SOPHIA.....*

I kneel to both, and will speak so; but this

Takes the authority off a mother's power.

The second folio reads, and I believe rightly---

Takes from me the authority of a mother's power.

That is, the authority and influence that a mother ought to have, which she considers as lessened and degraded by the humble posture of kneeling.

Page 99. SOPHIA.....

And let the last, and worst act of tyrants,  
The murder of a mother, &c.

The old and the better reading is, The worst act of *tyrannies*, which has been unnecessarily changed to *tyrants*.

Page 100. GRANDPREE.... Those desires are of  
Frail thought.

This is not sense. The second folio reads---

Those desires are off;  
Frail thoughts!

Which is clearly right.

Page 100. GRANDPREE.....

The several courtesies of your swords and servants,  
Defer to *apter* consequence.

The old reading is---

—— to *after* consequence.

Which is rejected by Seward, as a poor tautology. But I see no reason why after consequence should be more a tautology than what may follow here-after, which is a common expression. I should therefore reject the amendment.

Page 101. LATORCHE.....

Oh! power of prayers, and tears dropp'd by a woman!

This reading makes sense of the passage, and is in some measure supported by those passages which the Editors have cited; but it differs too much from the old reading to be arbitrarily adopted. The reading of the second folio is---

Oh! power of paper, dropt through by a woman!

Which will admit of a reasonable explanation, and should therefore be adhered to.

Latorche upbraids Rollo with his weakness, and calls his power a power of paper only, so slight as to be destroyed by the dropping of a woman's tears.

Page 102. LATORCHE.....

What noble spirit, eager of advancement,  
Whose employment is his plough, &c.

Seward reads---

Whose *interest* is his plough,

Which is nonsense. But to say that a man's employment is his plough, is saying, in other words, that his livelihood depends on his being employed. So, in the Scornful Lady, the Captain says to Young Loveless---

Thy sword must be thy plough.

Page 103. LATORCHE.....

So jars circle in distrusts; distrusts breed danger;  
And danger death (the greatest extreme) shadow;  
Till nothing bound them but the shore, the grave.

If we strike out the parenthesis, which entirely destroys the sense, this is the true reading, and that of the second folio. The parenthesis would be necessary if we suppose, with the Editors, that the word *shadow* is used as a verb: but it is used as a substantive; and by the greatest extreme shadow is meant, the last and least perceptible agitation of the surface of the water, to which this passage alludes. Pope has adopted this beautiful image, but applied it to a different subject, in his Essay on Man---

God loves from whole to parts; but human soul  
Must rise from individuals to the whole.  
Self-love but serves the virtuous mind to wake,  
As the small pebble stirs the peaceful lake.  
The centre mov'd, a circle straight succeeds,  
Another still, and still another spreads:  
Friend, parent, neighbour, first it will embrace,  
His country next, and next all human race;  
Wide, and more wide, th' o'erflowings of the mind  
Take every creature in, of every kind;  
Earth smiles around, with boundless beauty blest,  
And Heaven beholds its image in his breast.

Page 104. LATORCHE.....

A fear they tie up fools in, Nature's coward,  
Taking the blood, and chilling the full spirits:

The second folio reads this passage thus, and that appears to me the true reading---

A fear they tie up fools with, Nature's cower'd,  
Palling the blood, and chilling the full spirits.

Nature's coward, means men of cowardly dispositions: it was not the intention of the Poets to call conscience Nature's coward; and *falling* is clearly preferable to *tainting*, or *taking*.

Page 104. LATORCHE....If there were conscience,  
If the free soul could suffer such a curb;  
The fiery mind, such puddle to put it out.

Here again we must recur to the second folio, and read and point the passage thus---

If the free soul could suffer such a curb  
To the fiery mind; such puddles to put it out.

When thus pointed, where lies the difficulty of the passage?

Page 104. LATORCHE.....

Must it needs, like a rank vine, run up rudely,  
And twine about the top of all our happiness,  
Honour, and rule, and there sit shading of us?

The old reading is—

——— And there sit shaking of us?

That is, inspiring us with terror; which is a much stronger expression than that adopted by the Editors.

So, in the Pilgrim, Julietta says of Roderigo—

See, how he shakes!

A secure conscience never quakes.

The last Editors say, that the variation, which they call a happy one, was made by Sympson; but he reads *shakes* in his edition.

Page 110. LATORCHE....He would do, friends.

Read—

He would do *it*, friends,

As in Seward's edition.

Page 110. COOK....He'd make the chimnies smoke:

LATORCHE....He would do it, friends;

And you too, if he had his right, good courtiers.

That is, he would make the chimnies smoke, and *make* you too, good courtiers. The grammatical construction does not appear at first view, as Latorche refers to the verb *make* in the Cook's speech.

Page 112. COOK.....

Or in a gallingale, a little does it.

Dr. Hill informs us, that a gallingale is a root brought from the East Indies, where it is used medicinally, and also as an ingredient in savoury dishes.

Page 116. AUBREY.....

And take heed, sir, how nature bent to goodness,

So straight a cedar *to himself*, uprightness

Being wrested from its true base, prove not dangerous.

This passage runs thus in the old editions—

And take heed, sir, how nature bent to goodness

So straight a cedar *to himself*, uprightness

*Be* wrested from *his* true *use*, prove not dangerous.

In which the Editors have made no less than five amendments, one only of which appears to



be necessary, viz. the reading of *being*, instead of *be*, in the last line, which both the sense and grammar seem to require.

The reading of *base* instead of *use* is not warranted; for *use* does not mean benefit or advantage, but usage or purpose: and the changing the personal pronouns *himself* and *his*, in the second and third lines, takes off from the poetical cast of the language, and reduces it to prose. The right of personifying virtues and passions has been assumed by all dramatic writers, and by none more frequently than by Shakespeare. In this very play, page 132, Rollo says—

For Heaven it is that makes me wise, as it made me just,  
As it preserved me, as I now survive  
By *his* strong hand, to keep you all alive.

And, in the Lover's Progress, Lidian says to Lisander---

As you are a profess'd soldier, court your Honour:  
Though *she* be stern, *she's* honest.

I therefore read the passage thus--

And take heed, sir, how Nature bent to goodness,  
So straight a cedar to himself, uprightness,  
Being wrested from his true use, prove not dangerous.

Page 117. OTTO....And had tales

Able to take the ears of saints! belief, too:

To take the ears of the belief of saints is so strange an expression, that I am inclined to read with Seward--

To take the ears of saints; belief too.

Which is also the arrangement of the second folio. The meaning is, to take the ears of saints, and their belief also.

*Page 120. SOPHIA.....*

Lest you should make your means to 'scape your snare.

This line should be pointed thus--

Lest you should make your means to 'scape, your snare.

*Page 121. OTTO.....*

Who knows not all things holy are prevented,

With ends of all impiety? all *but*

Lust, gain, ambition.

That this passage is erroneous there can be no doubt; but I cannot adopt either Seward's amendment, who introduces a whole sentence from his own imagination, or the explanation which the Editors give us. The amendment I propose is merely to read *by*, instead of *but*, in the second line, which renders the passage clearly intelligible. The word *with*, in the second line, has the force of *by*. So, in the *Lover's Progress*, Caliste says--

I lived

Too happy in my holiday-trim of glory,

And courted with felicity.

*Page 123. OTTO.....*

For twenty hearts and lives, I will not hazard

One drop in your's.

Your's refers to heart.

*Page 131. EDITH....I stand up thus, then—*

*Thus boldly, bloody tyrant !*

Both Seward and the late Editors propose different modes of filling up this hemistich, which is much more poetical and dramatic as it stands.

*Page 135. LATORCHE....For the stay*

*Your modest sorrow fancies, raise your graces, &c.*

The Editors are right in rejecting Seward's proposed amendment, the reading of *fall*, instead of *stay*; but they have totally mistaken the meaning of the passage. By *the stay*, Latorche means the delay, which the recent death of her father rendered decent and natural; and, accordingly, he says to Rollo, in the next Act---

*My Lord, expect awhile ;*

*As yet her griefs are green and fresh.*

*Page 135. LATORCHE,.....*

*Oh! how your touches ravish! how the Duke*

*Is slain already, with your flames embraced.*

Seward's amendment is unnecessary; as the passage is intelligible, and better as it stands. A similar expression occurs in *Coriolanus*, Act. v. Scene 2. where the Watchman says to Menenius---

*You'll see your Rome embrac'd with fire before*

*You'll speak with Coriolanus.*

*Page 139. AUBREY.....*

*An honest affair than this I urge too.*

I believe we should read---

----- Than this I urge *to*.

Page 140. AUBREY.....

But when they once grow formidable to  
Their clowns and cobblers, ware then ! guard themselves.

Seward reads---

-----Ware them ! guards themselves.

An happy and just amendment; and confirmed  
by a passage in the 93d page, where Rollo  
says---

I stand upon my own guard.

And Otto replies---

Which thy injustice will make thy enemies.

Page 141. AUBREY....Ay, is it so ?

At your stateward, sir.

We should read---

At your state-ward, sir.

That is, your ward of state.

Page 143. LATORCHE....My Lord, this makes not  
From loving of our master.

The old and true reading is---

For loving of our master.

Which means, to prevent our loving of our master. It is a mode of expression which so frequently occurs in those plays, that I am surprized

that the Editors should have arrived at the 5th Volume without being better acquainted with it.

In the Spanish Curate, Bartolus says---

I shall take off the edges of their appetites,  
And grease their gums, for eating heartily.

That is, to prevent their eating heartily. In the Captain, Frederick says to Jacoma---

Wilt have a bib for spoiling of your doublet?

That is, to prevent your spoiling it. In the Pilgrim, Alphonso says of Juletta, that she was---

In man's apparel,

And all her face patched, for discovery.

That is, to prevent discovery. Numberless other instances might be produced: I therefore adhere to the old reading.

Page 149. LA FISKE.... We are envious,  
And most, most gluttonous, *when* we have it *thus*,  
Most covetous *now* we want it.

This passage is not intelligible as it stands, which will be evident to any attentive reader. In order to make sense of it, it is necessary to transpose the words *when* and *now*, and read thus---

And most, most gluttonous *now* we have it *thus*,  
Most covetous *when* we want it.

For the word *thus* as strongly implies the present moment as the word *now*; and, therefore, ac-

ording to the old reading, they possessed, and were without the object of their gluttony, at the selfsame time.

Page 150. PIPPEAU.....

If you'll new sheath me again, yet I'm your's,  
To any gulf or streights, where'er you'll send me:

The old reading is---

To any *bog* or sleights.

The amendment is Seward's; who, I think, is right in reading streights, instead of sleights: but I should read bay, instead of gulf, as nearer to the old reading *bog*, and expressing the same meaning with gulf.

Page 154. LA FISKE.....

Oh! such a syllable would make him forswear  
Ever to breath in your sight.

We should read to breathe, instead of breath.

Page 161. AUBREY.....

Nor am I so ambitious of the title  
Of one that dares balk any thing that runs  
Against the torrent of his own opinion.

The reading of the second folio is---

Of one that dare talk any thing that *was*  
Against the torrent of his own opinion.

Which is certainly erroneous. The old quarto reads *runs*, instead of *was*, and this is adopted by the Editors: but I should read *wars*; that is,

militates against his own opinion. The word *talk* also appears to be wrong; but we gain nothing by reading, with the Editors, *balk*, instead of *talk*; because the word *balk* would not be sense in this place. There is little doubt but the true reading is *task*, which is invariably used in these plays in the sense of to tax or censure.

So, in the *Pilgrim*, page 518, Pedro says to Roderigo—

I would not task those sins to me committed.

And in the *Wild Goose Chase*, page 214, Rosalura says to Belleur---

Teach yourselves manners,

Truth and sobriety, and live so clearly,

That our lives may shine in you, and then task us.

The passage, therefore, in my opinion, should stand thus---

Nor am I so ambitious of the title

Of one that dare task any thing that wars

Against the torrent of his own opinion.

Which requires no explanation.

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THE WILD GOOSE CHASE.

Page 170. DE GARDE....'Tis but your tenderness;  
What are three years? a love-sick wench will allow it.

That is, a love-sick maid will submit to it. The Editors mistake the meaning of this passage, and Sympson's amendment is unnecessary.

Page 186. BELLEUR....I shall make danger, sure.

That is, I shall certainly attempt it. This bad translation of *facere periculum* too often occurs in these plays. There must be a point after danger.

Page 194. LELIA.....

The dropping down from heaven, for they're not bred here,  
That you may guess at all my hopes, but hearing—

There should be no break at the end of this speech, as the sentence is complete.

Lelia means to say, that after what she had stated, he might guess that all her hopes of those good husbands were confined to the hearing of them.

Page 197. BELLEUR....That wench, methinks,  
If I were but well set on, for she is a fable.

I have no doubt but Sympson is right in reading---

————— For she is affable.

The Editor labours in vain to make sense of the passage as it stands: no number of parenthesis will effect it.

Page 203. DE GARDE.....

But I believe ye, as I ever found ye



A glorious talker, and a legend-maker  
Of idle tales and trifles ; a depraver  
Of your own truth. Their honours fly above ye:

The old reading is---

Their honours fly *about* ye;

Which Sympson changes to *above* ye, and is followed by the last Editors. But I wish they had told us whose honours De Garde was talking of. No persons have been mentioned to whom these words would apply. The pronoun *their* can have no relative in the passage but idle tales and trifles, and De Garde leaves Mirabel in possession of all the honours he can derive from them. This is the true meaning of the speech ; and therefore I conclude that the old reading is right.

Page 204. MIRABEL....And then I'll study  
What wench shall love me next, and when I'll loose her.

The reading of the old edition is---

————— When I'll lose her,

Which is the true reading.

Mirabel says, that he'll study what wench he shall next make in love with him, and when he shall get rid of her.

Page 209. LELIA.....

I have won a nobler estimation, &c.

Than either tongue or *act* of your's can slubber.

The old reading is---

Than either tongue or art of your's, &c.

And it should not be changed. The amendment is Sympson's, who says, that the words *act* and *art* are frequently confounded in these plays: but he is mistaken; the words are not confounded, but *art* is designedly used by the Poets as synonymous to *act*; of which I have already shewn many instances, both in these plays, and those of Shakespeare. We should, therefore, adhere to the old reading, as that of the Authors.

Page 214. ROSALURA.....

You teach behaviours?

Or touch us for our freedoms?

The Editors wish to read *task*, instead of *touch*; but unnecessarily, as both words have the same meaning. So Lugier says afterwards to Mirabel---

It will be dangerous to pursue your old way,  
To *touch* at any thing concerns her honour.

Page 217. ROSALURA....All we did,

Or said, or purpos'd, to be spells about us,  
Spells to provoke—

There should be no break at the end of this speech, as the sentence is completed.

Page 226. MIRABEL.....

And it will curse itself, and eat no meat, lady;  
And it will fight.

I think Sympson right in reading *sigh*, instead of *fight*. Lelia's reply---

Indeed you are mistaken ;  
 It will be very merry—  
 Seems to support this amendment.

*Page 231. MIRABEL.....*

You, worthy train, that wait upon this pair,  
 Send you more wit, and them a bouncing baire.

Bairn is a Scotch word, and signifies a child.  
 So, in the Martial Maid, the Alguasir says to  
 Malroda---

Has he not well provided for the bairn ?  
 Baire is here used instead of bairn, for the sake  
 of the rhyme.

*Page 234. LELIA....I'm ready,*  
*If he do come to do me.*

We should read, either---  
 If he do come to me;

Or---

If he do come to dor me.  
 I should prefer the latter. To give me the dor,  
 is an expression that frequently occurs in Jonson;  
 and to dor me, must bear the same meaning.

*Page 241. ROSALURA.....*

I took not notice of your noble parts,  
 Nor called your person, nor your proper fashion.

Proper here means handsome.

Call'd, in the usual acceptation, would not be  
 sense in this place ; some amendment, therefore,  
 is necessary. Skill'd, the amendment propos<sup>ed</sup>

the Editors, is rather an awkward expression:  
perhaps we should read *conn'd*, or *scann'd*.

*Page 245. LA CASTRE.....*

You bear my stamp, but not my tenderness;

Your wild, unsavoury courses, set that in you.

This appears to me to be nonsense. I believe  
we should read---

Your wild, unsavoury courses *let* that in you.

That is, prevent your having such tenderness.

*Page 245. ROSALURA.....*

Thou art a beast, a monster,

A blatant beast.

Alluding to Spencer's Fairy Queen, where the  
blatant beast represents Calumny.

*Page 252. MIRABEL.....*

Till then, dear sir, I'll ramble all the world over.

The old reading is *amble*, which should not  
have been changed. By *ambling*, he means going  
at his ease.

*Page 253. BELLEUR.....*

They came with chopping-knives,

To cut me into rounds and sirloins.

Rand, the former reading, which the Editors  
have rejected, was the old method of spelling  
what we now call a round of beef.

*Page 261. SERVANT.....*

Bless me! what thing is this? Two pinnacles  
Upon her pate! Is it not a glode to catch woodcocks?

There is not such a word as *glode*; we should read *glade* instead of it. The Servant compares the space between the pinnacles on her pate to a glade cut in wood, in which it is usual to spread nets for woodcocks.

Page 266. MIRABEL.....

And yet, perhaps, I know you.

There should be no doubt but he then knew him. What Mirabel means to insinuate is, that he knew her before. We must, therefore, necessarily read---

And yet, perhaps, I knew you.

Mirabel, who piques himself on his wit and sagacity, is unwilling to acknowledge that he has been over-reached, and would rather have it thought that he had discovered the plot, and yielded to it.

VOL. V.

*A WIFE FOR A MONTH.*

Page 273. CAMILLO.....

Certain, 'tis some she business

This new Lord's employed.

Sympson is surely right in reading---

This new Lord's employ'd *in*.

The sense requires it.

Page 276. EVANTHE.....

I am no counsellor, nor important suitor.

Important here, as in all the ancient plays, means importunate.

Page 278. EVANTHE.....

This is not in your power, though you be a prince, sir, Nor I, I hope.

That is, Nor am I, I hope, in your power.

Page 279. EVANTHE.....

And it must needs be a comfort to your master.

Seward reads minister, instead of master, but unnecessarily. Evanthe means to call Sorano Frederick's master, or instructor in his schemes of iniquity.

Page 286. EVANTHE.....

Perpetual hunger, and no teeth to satisfy it,  
Wait on thee still.

Sympson proposes to read---

—————*Meat* to satisfy it,

Instead of *teeth*; but the latter is the better expression. The want of teeth is more tantalizing than the want of meat.

Page 293. QUEEN.....

The poor slave, that lies private, has his liberty  
As amply as his master in that tomb.

I think Seward right in reading *the* tomb, instead of that tomb, for it is a general observation. Private means obscure, or undistinguished; as we say, a private man, a private soldier.

*Page 294. QUEEN.....*

What pleasures there! they're infinite, Evanthé:  
Only, my virtuous maid, we want our senses;  
That benefit we're barr'd, 'twould make us proud else,  
And lazy to look up to happier life.

The last Editors wish to read *crazy* in the last line, and say they have no doubt that lazy is a corruption. But lazy is clearly the right reading, and signifies indolent or careless.

The Queen means to say, that if we enjoyed our senses in the grave, we should be so proud and delighted with the praises and blessings of the people, that we should not be anxious for a state of more perfect happiness.

*Page 295. SORANO.....*

A Prince's rage should find out new diseases;  
Death were a pleasure too, to pay proud fools with.

The sense of this passage is entirely perverted by the false pointing, and a slight error of the press. It should run thus---

A Prince's rage should find out new diseases  
Death were a pleasure to, to pay proud fools with.

Meaning, that a prince's rage should suggest new torments, compared with which death itself would be a pleasure.

*Page 297. TONY.....*

And some, I fear, to curse thee. Those are poor fools;  
A set people call them honest.

Seward proposes to read yet, instead of set;

Sympson *as yet*. The Editors retain the old reading, supposing that a set people may mean formal, precise people. But the amendments are unnecessary, and this explanation erroneous. The line should be pointed thus—

A set, people call them honest.

In the 347th page, Sorano, describing the same persons, says---

They are such,  
The foolish people call their country's honours.

Page 300. VALERIO.....

We'll have a rouse before we go to bed, friends,  
A lusty one: it will make my blood dance too.

CAMILLO....Ten, if you please.

The Editors have discovered in this passage a contemptible pun; but I doubt whether any such quibble was intended. Camillo may intend merely to say that they would drink ten bumpers, if Valerio chose it.

Page 301. TONY.....

They are no ladies; there's one bald before 'em:  
A gent. bald; they're curtail'd queans in hired cloathes.

This passage is nonsense as it stands, though unnoticed by any of the Editors. We should probably read it thus---

They are no ladies; there's one bald before them;  
A gentlewoman bald! they're curtail'd queans.



Page 301. CAMILLO.....

Break them more; they are but *brusted* yet.

I suppose we should read---

———— They are but *bruised* yet,

As I do not recollect such a word as *brusted*.

Page 305. VALERIO....I have thy noble sister;

A name too worthy of thy blood!

We should probably read---

A name too worthy *for* thy blood!

Page 308. VALERIO.....

You that controul the mighty wills of princes,

And bow their stubborn *arms*, look on my weakness!

I think we should read stubborn *aims*, instead of arms; as stubborn is an epithet more applicable to the mind than the body.

Page 311. VALERIO.....

And like a cold fit of a peevish *ague*,

Creeps to my soul, and flings an ice upon me,

That locks all powers of youth up, *but* prevention—

Those last words are nonsense as they stand; nor can a break, or dash, after them, suggest any meaning. If we read---

That locks all powers of youth up *by* prevention,

The sentence will be sense and complete.

Page 312. TONY....Take the fool with ye,

For lightly he is ever one at weddings.

Lightly means commonly.

*Page 312. QUEEN.....*

Evanthe, make you unready, your Lord stays for you.  
Make you unready means, undress yourself.

*Page 323. CASSANDRA....*Sickly sometimes,  
And fond on't, like your majesty.

Sympson is clearly right in reading---  
Fond, an' it like your majesty.

*Page 324. FREDERICK.....*

Speak to the purpose; tell her this—and this.

Here Frederick is supposed to whisper Cas-  
sandra.

*Page 324. FREDERICK.....*

And add to these, I'll make them good.

That is, Though you should add to those fur-  
ther conditions, I'll fulfil them.

*Page 333. EVANTHE...He be a bawd too?*

FREDERICK....I will not say he offered fair Evanthe.

The pointing of this line misrepresents Frede-  
rick's meaning. It should be pointed thus---

I will not say he offer'd, fair Evanthe.

Frederick wishes to insinuate that Valerio was  
willing to act the bawd for him, but would not  
assert it in direct terms. So, in his preceding  
speech, Frederick says---

I dare say he would have been bawd himself too.

With respect to this last line, I have no doubt

d d

but the Editors are right when they propose the reading of *I dare say*, instead of *I don't say*,

*Page 334. RUGIO.....*

Curse on our light, our fond credulities.

The old reading is---

Curse on our sights—our fond credulities !

Sympson says, that every body sees that this must be wrong : but I see clearly that it is right. They curse their sights, because it was their eyes deceived them. They gave no credit to Sorano, until they saw him drink the poison; and, accordingly, Rugio afterwards says---

That we should be such blockheads,  
As to be taken with his drinking first,  
And never think what antidotes are made for.

*Page 336. ALPHONSO.....*

'Twixt the cold bears, far from the raging lion,  
Lies my safe way.

The old reading is---

'Twixt the cold bears, *and* the raging lion,  
Lies my safe way.

Which, notwithstanding Mr. Seward's learned argument, I believe to be the true one. The allusion is to the story of Phaeton, and particularly to this line---

*In medio tutissimus ibis.*

The word *safe* proves this allusion,

*Page 345. TONY.....*

There's a physician older than he,  
And Gallen gallinaceous, but he has lost his spurs.

We should read a Gallen gallinaceous, instead  
of *and*.

*Page 350. PHYSICIAN....*One month is too little

For me to repent in for my pleasures,  
To go still on, unless I were sure she'd kill me,  
And kill me delicately, before my day.

This is not sense as it stands. We must either  
place a break at the end of the last line, and sup-  
pose the sentence imperfect, or amend it in some  
manner.

If we read in the third line, *and* go still on, in-  
stead of *to* go still on, the meaning will be evident,  
and the expression correct.

VOL. V.

THE LOVER'S PROGRESS.

*Page 363. LEON....*'Tis strange a waiting-woman,

In her condition apt to yield, should hold out, &c.

Condition means here station of life.

*Page 370. CLARINDA....*Your fair name,

Upon the rind of ev'ry gentle poplar,

And amorous myrtle (trees to Venus sacred.)

The poplar was sacred to Hercules, not to Ve-

nus, I therefore agree with Sympson in reading *tree*, instead of *trees*; but not in connecting the word *tree* with that of myrtle.

*Page 372. CALISTA....*Oh, Honour!

Thou hard law to our lives, chain to our freedom,  
He that invented thee had many curses.

I should read, *bas* many curses, instead of *bad*.

*Page 377. DORILAUS.....*

Leave crying, and I'll tell you :  
And get your plaisters and your stoops ready.

Dorilaus here means stupes to assuage a wound,  
not stoops of wine.

*Page 379. DORILAUS.....*

When once he had drawn blood, and flesh'd his sword,  
Fitted his manly mettle to his spirit,  
How he bestirr'd him !

I have no doubt but we should read---His manly  
metal, meaning his sword. What is the difference  
between mettle and spirit ?---There is none.

*Page 384. ALCIDON.....*

You are a noble gentleman.  
Will it please you bring a friend; we are two of us,  
And pity either, sir, should go unfurnished.

That is, unfurnished with an antagonist. This  
passage confirms the justness of my explanation  
of Bassanio's speech in the Merchant of Venice,  
where he says---

But her eyes !

How could he see to do them? Having made one,  
Methinks, it should have power to steal both his,  
And leave itself unfurnish'd.

My opinion is, that in this place, unfurnished meant unfurnished with a fellow, or companion; which, I think, is confirmed by the passage now before us.

*Page 388. CLARINDA....*How! two letters!

The first endorsed to me, and this to my lady,  
Subscrib'd Lisander.

It was the practice of ancient times, before the establishment of posts, for the writer of a letter to set down in the superscription, not only his name, but the relation in which he stood with respect to the person to whom it was addressed.

*Page 394. DORILAUS.....*

How many more have you to love so, lady?  
They were both fools to fight for such a fiddle.

The Editors seem to think that we ought to read riddle, instead of fiddle, but the present reading is right; for Dorilaus is not speaking of her sentence, but of her person; which he treats with contempt, describing her as a trifling thing, that every man might play upon.

*Page 416. CLARINDA.....*

Trust not a guilty rage with likelihoods,  
And an apparent proof.

This passage is nonsense as it stands. What is

the guilty rage that Clarinda advises Caliste not to trust? I have no doubt but we should read---

Trust not a guilty *age* with likelihoods, &c.

Instead of rage, though all the copies concur in the present reading. The sense seems to require this amendment, and what Clarinda says afterwards confirms the justness of it—

If you were innocent, as it may be you are,  
(I do not know, I leave it to your conscience)  
It were the weakest, and the poorest part of you,  
Men being so willing to believe the worst,  
So open-ey'd *in this age* to all infamy,  
To put your fame, in this weak bark, to the venture.

The weak bark is innocence. Those who are guilty themselves, are always the most inclined to think others so, and the most incredulous of virtue.

Page 417. ALCIDON....If you love virtue,  
In danger not secure.

I have no doubt that this is the right reading, but cannot agree with the last Editors in their explanation of it.\* The meaning appears to me to be this---If you love virtue in such a dangerous situation, that it is not, as it ought to be, its own security.

Page 428. DORILAUS.....

Take up your part of sorrow; mine shall be  
Ready to answer, with her life, the fact  
That she is charged with.

By Beronte's part of sorrow, Dorilaus means the body of Cleander; by his own, Caliste.

*Page 428. BERONTE....*I look upon you  
As a father.

DORILAUS....With the eyes of sorrow,  
I see you as a brother.

The Editors justly reprobate Sympson's explanation of this passage, and seem to have understood it themselves, though they have not sufficiently explained it.

Beronte means to say, that he considers Dorilaus as the father of Caliste, bound, as such, to support her innocence: to which Dorilaus replies, that he considers Beronte as the brother of of Cleander, whose duty it was to revenge his death.

*Page 431. LEDIAN.....*  
Knowledge make your mistress;  
The hidden beauties of the heavens your study.

That is, the beauties that are hidden from common observation, and are only to be discovered by study and contemplation.

*Page 445. CALISTE....*I lived  
'Too happy in my holiday-trim of glory,  
And courted with felicity.

This means, as the Editors justly observe, courted by felicity. The use of the word *with*, in this sense, frequently occurs, both in these plays, and those of Shakespeare.



So, in the last Act of Antony and Cleopatra,  
she says to Augustus—

And say,  
Some nobler token I have kept apart  
For Livia and Octavia, to induce  
Their mediation? Must I be unfolded  
With one that I have bred.

Page 452. EPILOGUE.....

Still doubtful and perplexed, whether *be*  
Hath done Fletcher right in this history,  
The Poet sits within.

There is an error of the press in the first line:  
we must read whether *be*, as in Seward's edition,  
instead of *be*.

VOL. V.

THE PILGRIM.

Page 456. ALPHONSO.....

But there's another in the wind; some castrel  
That hovers over her, and dares her daily;  
Some flick'ring slave.

Sympton says, that to dare her, means to make  
her afraid. The last Editors reprobate this ex-  
planation; and assert that to dare, in terms of  
hawking, means to allure. But I believe they

are mistaken; as appears from the following passages, cited by Johnson in his dictionary, in support of the explanation he gives of the word *dare*, and the word *hobby*, which is a kind of hawke—

As larks lie dar'd to shun the hobby's flight.—*Dryden*.

The common people will chop like trouts at an artificial fly, and dare like larks under the awe of a painted hobby.

*L'Estrange's Fables.*

And when larks are dared by the help of a looking-glass, they are not allured, but amazed, by the reflection: it appears, therefore, that Sympton is right.

*Page 458. ALPHONSO.....*

You know I'm too indulgent.

This is an imperfect sentence, connected with the words, to your devotions, in his next speech: it should therefore end with a break.

*Page 459. ALINDA....To find one*

That can but rightly manage the wild beast, woman,  
And sweetly govern her.

All the other copies read—

And sweetly govern with *her*:

Which is clearly the better reading, and ought to be followed.

*Page 461. SEBERTO....It is charity,*

Methinks, you are bound to love her for—

Here there should be no break, as the sentence is complete.

Page 461. OLD PILGRIM.....

The very shrines of saints sink at her virtues,  
And sweat they cannot hold peace with her pieties.

I think Seward right in reading sweat, instead of swear: but when he adds, that sweat is the proper metaphor to shrines, it is difficult to know what he means.

Page 464. JULETTA.....

Well, madam, you have e'en as pretty a port of pensioners.

Port is the right reading, and means a shew or appearance of pensioners.

Page 465. ALINDA....Griefs for your fears,  
For hours ill-spent, &c.

Seward reads—

Griefs for your *feats*;

Sympson—

Griefs for your years:

But I believe the true reading to be—

Griefs for your *feers*.

That is, for the loss of your companions. The word *feer* in this sense is used by Spencer. See Johnson's Dictionary, article *Pheer*.

Page 466. PEDRO.....

And tho', like angry waves, they curl'd upon me,  
Contending proudly who should first devour me,  
Yet I would stem their danger.

Seward wishes to read their anger; but danger is a better and more poetical expression. The Editors approve of Seward's amendment, attending merely to the words angry waves, and forgetting that those angry waves were supposed to be ready to devour him.

*Page 470. JULETTA....*If I make a lie  
To gain your heart, and envy my best mistress,  
Pin me against a wall.

This is the right reading. To envy, means here to injure, according to the language of the time. So, in Coriolanus, Menenius says to the people—

Do not take  
His rougher accents for malicious sounds;  
But, as I say, such as become a soldier,  
Rather than envy you.

*Page 477. RODERIGO....*Thy heart,  
A desperate fool.

I prefer Seward's amendment to Mr. J. N.'s explanation, and should read—

Thou art  
A desperate fool.

*Page 478. PEDRO.....*  
And arm'd with all thy family's hate, upon me  
Done something, worthy feat.

I can neither adopt Seward's amendment, or Sympton's explanation. The word something is here used adverbially; something worthy meaning, worthy in some degree.

So Temple says—

He was something discouraged by a new pain falling,  
some days after; upon his elbow on the other side.

Page 480. OUTLAWS.....

But patience is as good as a French pickadel.

Pickadel means a ruff. Peccadillo in Spanish, and pecadille in French, means a slighter species of offence, which was formerly punished by exposing the criminal to public view, as we now do in the pillory, with an iron collar round his neck; and as ruffs bear some resemblance to this collar, they were called pickadels; and I have been told, that the street called Piccadilly obtained its name from its being the place in which these pillories were first erected.

Page 487. ALINDA.....

Take the bare name of honour; that will pity you,  
When the world knows you've prey'd on a poor pilgrim.

This seems to me to require no amendment;  
the word *that* referring to *honour*.

Page 488. LOPEZ.....

This pilgrim scap'd a joyful one.

J. N.'s explanation is ingenious, and probably the true one. If it be not, Lopez must be supposed to allude to the vulgar expression, that a man who is hanged dies dancing, and of course a joyful death.

Page 489. LOPEZ.....

Sure we have lost our faculties;  
We have no notions.

The old reading, no *motions*, is the true one.  
Lopez means motions of the flesh.

Page 491. JULETTA....Till I do

I'll haunt thy ghost, Alphonso.

The last line should be pointed thus---

I'll haunt, thy ghost, Alphonso.

That is, I will haunt thee like a ghost.

Page 491. CURIO.....

He guesses now, and chafes, and frets like tinsel.

Sympson reads, he guesses *not*. The last Editors are of opinion that guesses is a corruption; but I think it the true reading.

He guesses now means, he wearies himself with conjectures.

Page 494. RODERIGO....If she be not,

Expect me when you see me.

That is, you need not expect me till you see me, as I know not when I shall return.

Page 497. JULETTA.....

If this do bolt him; I'll be with him again.

With a new part——

Sympson wishes to read---

If this do not bolt him;

But it is right as it stands. The next line but one---

As he hunts her, so I'll hunt him,  
Proves that the negative should not be inserted:  
for he could not pursue his daughter without  
quitting the wood; that is, without bolting.

*Page 510. RÓDERIGO.....*

Oh! I am fool'd and slighted! made a rascal!

My hopes are flattered, as my present fortunes.

This cannot be right, for it is nonsense. The Editors suppose that flattered may be used ironically; but Roderigo is not in a jocular humour. We must either read---My hopes are shattered, or---My hopes are fluttered; a word that our Authors are fond of using in a similar sense: it occurs, I think, no less than thrice in the Wild Goose Chase.

*Page 511. RÓDERIGO.....*

The devil in a fool's coat! Is he turn'd innocent?

An innocent means a fool.

*Page 514. THIRD PEASANT.....*

Oh! that Sir Nicholas now, our priest, were here!

What a sweet homily would he say over him,

For ringing all in, with his wife in the bellfry.

Sympson accuses the Poets of impropriety in this passage, as the scene does not lie in England, but in Spain. The last Editors attempt to justify them by alledging, that an homily means a sermon, and that preaching was the duty of priests in all countries: but they mistake the nature of

Sympson's charge. The impropriety which he alludes to, was the giving the priest a wife, which he could not have had in Spain; and he is right in his censure.

*Page 515. FOURTH PEASANT.....*

Where are his emblems?

The Peasant means by his emblems, his marks of virility.

*Page 515. PEDRO....Is it repentance?*

Or only a fair shew, to guile his mischiefs?

To guile, means to beguile: to guide his mischiefs is not sense or English. Gild would be much better; but no change is necessary.

*Page 517. RODERIGO.....*

Give me an enemy, a thing that hates you, &c.

(That is one main antipathy to sweetness)

And set me on.

The parenthesis including the second line entirely destroys the sense, and ought to be struck out.

*Page 518. RODERIGO.....*

You cannot hold me coward.

If I have ever err'd, it has been in hazard.

Seward's amendment is unnecessary, and the explanation of the last Editors erroneous. Roderigo means to say, that if he had erred, it had been in seeking danger, not in avoiding it.

*Page 518. PEDRO....See how it turns.*



These words make part of Roderigo's speech, and are applied to his sword. He had said before---

The temper of my sword starts at your virtue,  
And will fly off, &c.

And concludes with saying---

See how it turns. Pedro, this is a strange conversion!

*Page 520. MASTER.....*

They will confound you, sir, like bells rung backward;  
They're nothing but confusion, and mere noises.

These lines should be pointed thus---

They will confound you, sir; like bells rung backwards,  
They're nothing but confusion, and mere noises.

*Page 526. JULETTA.....*

You'll find him gainful; but be sure you curb him.

Sympson says that gainful means wayward. I have never met with this word in that sense; but it commonly means lucrative, and that is the obvious meaning in this passage. Juletta tells the Master, that he will find Alphonso a profitable patient; but conjures him to curb him, notwithstanding his rank.

*Page 529. CURIO.....*

To think further of Alinda's recovery,  
Is but to seek a mote in the sun:

The old reading is---

———To seek a *moth* in the sun;

Which, without reason or authority, is changed

by Theobald to mote. But the old reading will appear to be right to every person who recollects the propensity that moths have to fly to any luminous body. To find a mote in the sun would be no difficulty; they are frequently discovered.

Page 531. ALINDA.....

The habit of a pilgrim; yes, I know it,  
And shall prevent it.

That is, prevent the consequences of it. Prevent *him*, would have been a clearer expression.

Page 533. GOVERNOR.....

And one his Majesty has some little reason  
To thank for services, and fair ones,  
Which long neglect bred this.

Neglect is here used in the sense of neglected;  
yet possibly we ought to read---

*Whose* long neglect bred this.

VOL. VI.

THE CAPTAIN.

Page 17. LELIA....Or be of some good *concert*;  
You had a pleasant touch of the bittern once.

The old reading is *consort*, which the Editors have injudiciously changed to *concert*, a mistake

*ff*

which the Editors of Shakespeare have also run into. But *consort* is the true word; which signifies, in all the old plays, not a musical symphony, but a band of musicians. In *Wit at several Weapons*, *Ruinous* says---

We are a consort of ourselves:

And *Oldcraft* afterwards says---

I have seen a crown has made a consort laugh heartily.

In the *Queen of Corinth*, page 225, we find *consort* used to signify a company, though not applied to musicians; where *Euphanes* says---

Dò you remember

When you and your consort travell'd thro' Hungary?

*Page 22. LELIA.....*

And if thou be'st not timber, yet I'll warm thee.

This line is not sense as it is pointed. It should run thus---

And if thou be'st not timber yet, I'll warm you.

That is, if you be not quite insensible, quite a stock, I'll warm you.

*Page 23. FABRITIO.....*

Leaving no trace of what they were behind them.

The old reading is---

Leaving no face of, &c.

Which the Editors, without authority, have changed to trace, and without any reason also; for face is, at least, as good an expression; face of

what they were meaning, appearance of what they were. With either reading the line is nonsensical.

*Page 24. JACOMO....Come, come, Fabritio,  
You may pretend what patience you please,  
And seem to yoke your wants like passions.*

This may mean, And seem to subdue your wants, as you do your passions. Want is a suffering, but cannot be called a passion.

*Page 28. FATHER....I would not have  
Me and my shame together known by any;  
I'd rather lie myself unto another.*

I have no doubt but we ought to read---  
I'd rather lie myself *into* another.

That is, I would rather, by my lies, assume another character, than be known in my own.

*Page 28. FATHER.....  
Sir, tho' I could be pleas'd to make my ills  
Only mine own, for grieving other men.*

That is, to avoid grieving other men.

*Page 28. FATHER....And twenty winters  
I wore the Christian cause upon my sword,  
Against his enemies.*

Seward proposes to read *its* enemies, as necessary to the grammar. Sympson says justly, that there is no reason for the change; adding, that it is usual for the Saxon writers, and those who succeeded them. But he has not told us, what it is

was usual with those writers. If the practice he alludes to was that of using the personal pronoun, instead of the impersonal, an hundred instances might be produced from Shakespeare alone. But the present passage is not an instance of it: for the pronoun *his* refers to Christ, understood and comprehended in the adjective Christian. According to a common rule of grammar, the Christian cause is the cause of Christ.

Page 29. JACOMO ...I reverence

The very poverty of this brave fellow,  
Which were enough itself and *his* to strengthen, &c.

Sympson reads *as is*; Theobald *and is*; I should chuse to read *as it is*, if I were to make any amendment; but *and his* may mean, in his possession, in his hands.

Page 32. LODOVICO.....

Yes, of his teeth; for, of my faith, I think  
They're sharper than his sword, and dare do more,  
If the beuffe meet him fairly.

Seward reads beef, instead of beuffe, and is surely right.

Page 34. FREDERICK....If you talk,

Or pull your face into a stitch again.

The explanation given by the Editors of the word stitch is right. It is used in the same sense by Sebastian, in Monsieur Thomas, where he says to Launcelot---

Sirrah, I say you have spoil'd your master;

Leave your stitches.

Page 39. CLORA.....

A musquet, with this word upon a label.

Word, in this place, as the Editors justly observe, means a sentence. *Motto*, in Italian, has the same meaning, and is adopted in our language.

Page 51. FRANK.....

I thought you did, sir, and for that I thank you.

I should be loth to lose those thanks.

That is, to throw them away to no purpose.

Page 66. BOY....And fumbles with the pots.

Nothing can be more absurd than Sympson's supposition that this is intended as a sneer upon Shakespeare.

Page 75. FRANK.....

Thou art enough to make an age of men *sore*,

Thou art so cross, and peevish.

The old reading is---

To make an age of men *so*;

Which the Editors have changed for a worse expression. Sympson's objection to the old reading is injudicious: the word *so* does not refer to the preceding speech, but to cross and peevish, in the line which follows; and the meaning is, You are so cross and peevish, you are enough to make an age of men *so*.

*Page 81. MAID....*Pray God, he speak not.

Meaning, that Angelo speak not.

*Page 86. PISO....*Certainly my body

Is of a wild-fire, for my head rings backwards.

I think Sympson right in reading all a wild-fire; and the allusion is to the practice of ringing bells in an unusual manner, when a fire happens in a town.

*Page 88. FATHER.....*

I am no bawd, nor cheater, nor courser

Of broken-winded women.

Courser is the right reading. An horse-courser means a dealer in horses, who generally endeavours to part with those that are unsound. Jonson, in his Bartholomew Fair, describes Knockem Jordon as a courser of horses.

VOL. VI.

*THE PROPHETESS.*

*DRAMATIS PERSONÆ....*Maximinian.

The name of the friend and partner of Dioclesian, was Maximian, not Maximinian: and the measure indicates, in several parts of this play, that Maximian was the name which the Poets intended to give him.

In the third Act, Maximian says, speaking of Dioclesian---

All eyes alive in him, yet I am still Maximian.

And Delphia afterwards says---

Stand still, let me work : so now Maximian.

Read Maximian in either of these passages, and the metre is destroyed. Yet I must acknowledge, that there are other passages in which Maximian would make better verse.

*Page 111. NIGER....*So your Grace please,  
Out of your wonted goodness, to give *credit*,  
I shall unfold the wonder.

Symson wishes to read *give ear to it*, instead of *credit*; but credit is clearly right. Niger says, but two lines above, that it was the fear of the Emperor's *unbelief* that prevented his revealing it before.

*Page 113. CHARINUS....*My brother honour'd him,  
Made him first captain of his guards; his next friend,  
Then to my mother (to assure him nearer)  
He made him husband.

The second line should run thus---

Made him, first, captain of his guards; his friend next;  
Then to my mother, &c.

Charinus is describing the several gradations of Aper's favour: that his brother made him, first, captain of his guard; then his friend; and, lastly, his step-father.



Page 113. NIGER.....

For when he trod so high, his false feet itched, sir,  
To step into the state.

That is, the throne. The state means the canopy placed over the throne.

Page 117. GETA.....

From the mouth of a wild beast, and the tongue of a slanderer,  
Preserve thine honour.

Seward's amendment is unnecessary. Geta quibbles on the word *honour*, which means not only reputation, but is also a title of distinction given to men in high station. Geta alludes to this latter sense, and applies the title to himself; and, accordingly, Diocles immediately observes, that he talks like a full senator.

Page 119. MAXIMIAN.....

Old women will lie monstrously, so will the devil,  
(Or else he hath much wrong upon my knowledge)  
Old women are malicious, &c.

This passage is so pointed as to destroy the sense. It should run thus---

————— So will the devil,  
Or else he hath much wrong; upon my knowledge  
Old women are malicious, &c.

Page 120. MAXIMIAN.....

And so will any man, can but tell twenty,  
And is not blind, as you are blind, and ignorant.  
Here again the false pointing destroys the sense. The last line should run thus---

That is not blind as you are, blind and ignorant.

Page 121. MAXIMIAN.....

Now holy, or you howl for it.

As the sense of this passage is sufficiently clear as it stands, Seward's amendment should not be admitted. Was any alteration necessary, I should read---

Now *bold* ye, or you howl for it.

Page 130. APER....Be therefore curious,

All keep at distance.

Curious does not merely signify cautious, but cautious to a degree of minuteness and precision.

Page 136. DIOCLES....I will add

To Diocles but two short syllables,

And be called *Dioclesianus*.

There can be no doubt but we ought to read *Dioclesian*, instead of *Dioclesianus*. Through the whole of the play he is called *Dioclesian*; and, in order to be called *Dioclesianus*, he must have added three syllables, instead of two, to his former name. Geta's addition occasions no embarrassment. By taking the name of *Getianus*, he follows precisely the example of his master, by adding two syllables to *Geta*. I cannot conceive why *Sympson* calls that an unlucky addition, as it confirms his own opinion of the amendment.

Page 145. DIOCLESIAN....What was I then?

As she is now, of no sort. Hope made me promise;

But now I am, to keep this vow were monstrous.

I should read---

But *as* now I am, &c.

Page 146. GETA....I bear too much remorse.

In all the ancient plays, remorse means pity.

Page 154. AURELIA.....

There's a brow, arch'd like the state of heaven.

The state of heaven is the canopy of heaven.

Page 165. GETA....But yet I will make danger:

That is, I will try. This is the fourth time that this wretched translation of *facere periculum* occurs in these plays.

Page 182. DELPHIA.....

And make this little grange seem a large empire,

Let out with home contents.

The Editors propose to read *set out*, instead of *let out*, and I think them right; *let* is not sense.

# VOL. VI.

## THE QUEEN OF CORINTH.

Page 198. BELIZA....If I speak

Too much, though I confess I speak *not* well.

The old and true reading is---

———Tho' I confess I speak well.

That is, I must own I speak well; and the insertion of the negative, introduced by Sympson,

perverts the meaning. If she spoke not well, she might easily speak too much; but she desires he will forgive her for speaking so much, even though she did speak well. She supposes herself to speak well, because every thing she said was an oblique compliment to Euphanes.

*Page 202. BELIZA....Contemn it;*

*His envy fains this.*

*Read feigns this.*

*Page 208. MERIONE.....*

*Those tears of anger thus I sprinkle toward ye,*

*You that dare sleep secure, whilst virgins suffer !*

*These stick like comets ; blaze eternally,*

*Till with the wonder they have wak'd your justice !*

The Editors are offended at this passage. They say, that to compare tears to comets, fire to water, is too strong an allusion : yet they wish to make comets of curses and execrations, which are still more unsubstantial than tears. But they mistake the meaning of these lines, for no such comparison is intended as that which they reprobate.

These stick like comets, &c. is not an assertion, but an imprecation. Merione prays, that her tears may stick and blaze eternally, as comets do, till the wonder attending them shall awaken the justice of the Gods. Her tears are not compared to a comet, but are to be transformed into one ; and poets have always assumed the liberty of converting the tears of a beautiful woman

into pearls, armlets, or any other precious thing  
that they find convenient.

*Page 209. MERIONE.....*

Open yourself, and take me; wed me now:

Open yourself means, declare who you are.

*Page 217. MERIONE.....*

Only remember *yet* you had such a mistress,  
And if you then dare shed a tear, yet honour me.

I perfectly agree with Sympson in reading  
these lines thus—

Only remember *that* you'd such a mistress,  
And if you then dare shed a tear, ye honour me.

And I think he accounts very naturally for the  
error in the old copies.

*Page 235. EUPHANES....Do you remember,*

*When you and your consort travelled thro' Hungary?*

A consort, in these plays, means a band of  
musicians; and is here applied to Onos and his  
train.

*Page 231. UNCLE....We be three, heroical prince.*

Alluding to the sign of the Loggerheads.

*Page 234. ONOS....Le' be,*

Let him alone, he is a mighty prince.

Le' be is an unmeaning contraction of let be;  
which means, let it pass, or pass it over; or  
cease, or leave off.

So, in Spenser's *Fairy Queen*, Book iii. Canto 2.  
 Britomachus says to the Red Cross Knight—

'Let be, therefore, my vengeance to dissuade,  
 And reed where I that faytour false may find.

*Page 235. CONON.....*

You know where you are, you fleeten-face.

To fleet is to skim milk. A fleeten-face means  
 what we now call a whey-face.

*Page 240.....*

The two songs which the Editors have removed from the text, because they were not in the first folio, are both to be found in the second, which was surely sufficient authority for inserting them.

*Page 241. BELIZA....*A man, the crown of men,  
 Whom how I've friended, and how raised, &c.

The old reading, and the true one, is—

Whom I have friended, and how raised, &c.

No amendment, surely, was required.

*Page 247. ONOS....*Oh! ruby lips,  
 Love hath to you been like wine-vinegar;  
 Now you look wan, and pale, lips, ghosts ye are.

The last line should be pointed thus—

Now you look wan and pale, lips'-ghosts you are.

That is, you are but the ghosts of lips. Lips  
 is the genitive plural.

*Page 254. THEODORE....*Who, but Euphanes, durst  
Make stories such as this?

That is, who, but Euphanes, dare to commit  
crimes to occasion such stories?

*Page 257. CONON.....*

She chafes, like storms in groves : now sighs, now weeps;  
And both, sometimes, like rain and wine commix'd.

We must read—

—— Like rain and *wind* commixed,

As in Seward's edition.

*Page 260. CRATES....*Horses? we are descried.

One stroke, for fear of laughter.

Sympson proposes to read, *Curse on it*, instead of *horses*; an unnecessary amendment, and founded on misconception. Crates does not mean to call for horses, in order to escape; but, on hearing the sound of horses, naturally supposes they were discovered.

*Page 262. EUPHANES....*My dear brother,  
Nature's divided streams, the highest shelf  
Will over-run at last, and flow to itself.

The sense and grammar require that we  
should read---

Nature's divided stream,  
Instead of streams.

## VOL. VI.

## BONDUCA.

*Page 284. COMILIUS....Not a flight drawn home:*

The Editors say that a flight means an arrow; but I believe it rather means the discharge of an arrow; and when Beatrice says that Benedict had challenged Cupid at the flight, she means that he challenged him to try who should shoot farthest.

*Page 285. CARACTACUS....I fled too,  
But not so fast; your jewel had been lost then,  
Young Hengo there, he trash't me Nennius, &c.*

I cannot agree with Warton in his explanation of this passage. He says the meaning of it is, that Hengo stopt his flight: and, in support of this explanation, he tells us, that to trash a hound is a term of hunting, still used in the north of England, and means to correct him. To thresh either a horse or a man is a common phrase every where: to trash has the same sound. Hunting terms are seldom committed to writing; and, according to Warton, they have both the same meaning.



Mr. Warton's reasoning is, that to trash is to correct; that to correct is to check; that to check is to stop; and that, therefore, to trash, in this passage, must mean to stop: not considering, that hounds are as frequently trashed for their slowness as for their speed. But the truth is, that to trash means to follow. So, in the Puritan, as published in Malone's Supplement to Shakespeare, Mary says, speaking of a coach—

A guarded lackey to run before it, and pied liveries to come trashing after it.

It is evident that, in this passage, to trash means to follow; and the word has the same meaning in this.

Page 286. CARACTACUS....Our registers,  
The Romans, are for noble deeds of honour;  
And shall we brand their mentions with upbraidings?

The old reading is---

And shall we burn their mentions with upbraidings?

This alteration is made by Sympson, who urges in support of it a Latin phrase, *notam inserere*; but the more correct Latin phrase is *notam inurere*, which confirms the old reading.

Page 287. CARACTACUS.....  
Let's use the peace of honour, that's fair dealing;  
But in our ends our swords.

I have no doubt but Sympson is right in reading---

But in our hands our swords.

The change is but trifling, and it is a great improvement of the sense.

Page 292. PETILIUS.....

We'll feed you up, as fat as hens in the forehead,  
And make you fight like fitchoks.

A fitchock is a small animal of the weazel kind,  
remarkably irascible.

Page 295. PETILIUS.....

How to go on, and get to save a Roman.

Sympson is clearly right in reading---

How to go on, and yet to save a Roman.

The following lines prove the necessity of this amendment.

Page 296. SÜETONIUS....The rule is certain.

Their uses no less excellent.

Whose uses? The word *their* has no correlative: we should, therefore, read---

*The* uses no less excellent,

Instead of *their*. Petilius means to say, that the rule was just, and the application of it excellent.

Page 296. SÜETONIUS....But where time

Cuts off occasions, danger, time, and all

Tend to a present peril.

Seward, not understanding this passage, proposes the reading of present *evil*, instead of *peril*, on a supposition that danger and peril are synonymous terms: but peril does not here mean danger; it means trial or hazard. *Periculum*, in

Latin, from which peril is derived, has the same signification. The whole of Suetonius's speech tends to prove the necessity of hazarding an action, even on disadvantage.

Page 296. SÜETONIUS.....

Necessity gives time for doubts.

The sense, and the whole tenor of this speech, requires that we should read ---

Necessity gives *no* time for doubts.

Page 296. SÜETONIUS....For doubts: (things infinite

According to the spirit they are preach'd to:)

Rewards like them, and names for after-ages,

Must steel the soldier.

That is, infinite rewards; the words *like them* referring to *things infinite*, in the preceding line. The parenthesis, therefore, which separates that line from that which follows it, ought to be expunged. The concluding speech of Suetonius confirms this explanation---

Tell them, if now they conquer,

The fat of all the kingdom lies before them;

Their shames forgot, their honours *infinite*.

Page 297. SÜETONIUS.....

The virtues of the valiant Caratach

More doubts me than all Britain.

That is, It inspires me with more doubt. An unusual acceptation of the verb.

Page 299. PENIUS....And on their heads

Whose virtues, like the sun, exhal'd all valours.

The following line proves that the Editors are  
right in proposing to read---

——— Exhal'd all *vapours*,

Instead of valours.

Page 299. PENIUS....I must, my language!

That is, Language to be used to me. He has  
said before---

Are my services so barren,  
That I'm remember'd in no nobler language,  
But *must* come up?

Page 300. PENIUS.....

Must not be lost among mists and fogs of people,  
Noteless and out of name, both rude and naked:

The old reading is---

Noteless, and out of name, but rude and naked.

Which certainly required amendment. Simpson  
reads *both*, instead of *but*: but I should rather  
amend the passage by reading *not*, instead of *out*,  
and then the line will run thus---

Noteless, and *not* of name, but rude and naked.

Page 303. JUNIUS.....

My company, content, almost my fashion.

PETILIUS....Yes, and your weight too, if you follow it.

The value of any articles made of gold or  
silver depends upon both the fashion and the  
weight; to this Petilius alludes.

*Page 303. JUNIUS...Eyes,*  
 And sweet proportions, envying heaven.  
 That is, emulating heaven.

*Page 314. SÜETONIUS.....*  
 And let it be thy glory thou *was* stubborn.

Read *wast* stubborn, as in Seward's edition,

*Page 318. NENNIUS.....*  
 Make their strengths totter, and their topless fortunes  
 Unroot, and reel to ruin:

Topless means, that has nothing superior to  
 them, or above them. So, in *Troilus and Cres-*  
*sida*, Ulysses says---

Sometimes, Agamemnon,  
 Thy topless deputation he puts on.

Where the word topless is supposed by the other  
 Commentators to have the same meaning, though  
 I have my doubts about it.

*Page 324. SÜETONIUS.....*  
 Valiant and wise rule heaven, and all the great  
 Aspects attend them.

This is an allusion to judicial astrology. In  
 all the old plays, the accent on the word aspect is  
 laid on the last syllable.

*Page 331: PENIUS.....*  
 Look how they hang like falling rocks ! as murdering  
 Death rides in triumph.

This passage should be pointed thus---

Look how they hang like falling rocks, as murdering!  
Death rides in triumph.

That is, they hang like rocks about to fall, and  
as fatal.

*Page 333. CARACTACUS.....*

I'll breech you if you do, boy.

That is, I will whip you.

*Page 342. PENIUS.....*

He lies that says so. By heaven! he lies: lies basely;  
Baser than I have done.

That is, more basely than I have acted.

*Page 342. PENIUS....* Oh! how thou lov'st me.

I believe we should read---

Oh! *now* thou lov'st me.

*Page 347. PETILIUS.....*

Why Mithridates was an arrant ass,  
To die by poison.

It is true, as Sympson says, that Mithridates  
did not die by poison; but it was the kind of  
death that he always preferred, and was always  
prepared for, though it was not his fate.

*Page 348. PENIUS....* The work is done,

That neither fire, nor age, nor melting envy,  
Shall ever conquer.

Seward quarrels with the epithet melting, ap-  
plied to envy: but it alludes to the general pro-  
pensity of malice to deface and obliterate the fame  
of superior merit,

Page 349. REGULUS....Shall Rome say,  
 Ye most approv'd soldiers, her dear children  
 Devour'd the fathers of the fights?

We should certainly read *father*, in the singular. The only person alluded to is Penius, whom Drusius, in the next speech, calls the father of the wars.

Page 351. BONDUCA.....  
 Speak to him, girl, and hear thy sister.

The first part of this line is addressed to the eldest, the latter part to the second daughter. She desires the first to speak, the other to listen.

Page 352. FIRST DAUGHTER.....  
 Hare me, and mark me well.

An error of the press for *hear* me.

Page 354. FIRST DAUGHTER.....  
 They are cowards: eat coals like compell'd cats.

It was a vulgar notion that cats, when angry, would eat coals. So, in the Taming of the Shrew, Tranio says to Moroso---

I'd learn to eat coals with an angry cat,  
 And spit fire at him.

Page 352. FIRST DAUGHTER....Wish the world  
 Were lost again, to win us only, and esteem  
 The end of all ambitions.

We must surely read---

And esteem *it*  
 The end of all ambitions.

Page 320. CARACTACUS.....

Divine Andate, thou who hold'st the reins  
Of furious battles, and disorder'd war, &c.

The Commentators make Andate a goddess,  
in the Saxon mythology. That might have been  
the case; but in this play Andate is implored as a  
god. Caractacus calls him the red-ey'd god;  
and afterwards says---

He has given us leave to fight yet, we ask no more.

VOL. VI.

THE KNIGHT OF THE BURNING PESTLE.

Page 384. LUCE.....

He must do miracles, make me forsake it.

Read, as in Seward's edition---

————— Makes me forsake it.

Page 389. WIFE.....

This stinking tobacco kills men.

I think Sympson right in reading kills *me*.

Page 390. WIFE.... The King of Portugal cannot sit  
at his meat, but the giants and ettins will come and snatch  
it from him.

I believe that ettins is a corruption of elfins,  
which signifies fairies, owing either to an error of



the press, or the intention of the Authors to make her blunder.

*Page 398. HUMPHREY....* But a bold defiance  
Shall meet him, were he of the noble science.

Meaning the noble science of defence; a master of fencing.

*Page 402. RALPH.....*

Fair! and the squire of damsels, as I take it.

Alluding to Spencer's Squire of Dames.

*Page 412. MERRYTHOUGHT.....*

But contented lives for aye,

The more he laughs, the more may.

Read---

———— The more *he* may,

As in Seward's edition.

*Page 419. JASPER.....*

And let me loving live, or losing die.

Loving means here, possessing her I love.

*Page 422. HOST....* And underneath his chin

He plants a brazen piece of mighty bore.

The old quarto reads mighty bord, which is right. Bord means rim, or circumference. The word is used in this sense by Spencer.

*Page 430. MRS. MERRYTHOUGHT.....*

I get in among them, I'll play them such a lesson.

Read---

If I get in among them;

Or, An I get in, &c.

*Page 433. WIFE....*He looks something like the Prince of Orange in his long stockings, if he had a little harness about his neck.

Harness means armour. So Macbeth says---

At least I'll die with harness on my back.

*Page 433. MERRYTHOUGHT....*Come, boys, aloft.

To come aloft means to tumble. The phrase occurs also in Monsieur Thomas.

*Page 438. RALPH....*And for his butter

There is another shilling.

We must read, for his butler, as Seward does.

*Page 442. LUCE....*Still living to be wretched,

To be a say to Fortune in her changes.

A say means a sample, or example.

*Page 443. LUCE.....*

Come, you whose loves are dead,

And whiles I sing,

Weep, and ring

Every hand, and every head

Bind with cypress and sad yew.

The third and fourth line should be pointed thus---

Weep, and ring

Every hand ; and every head

Bind, &c.

*Page 448. RALPH....*The Morris rings.

Read---

The Morris rings.

*Page 448. RALPH....*And slipping of your gown.

Read---

And slipping *off* your gown,

There should be only a comma after *gown*, as  
the line is connected with that which follows.

Page 451. CITIZEN.....

Ralph, Ralph, double your files, &c.

Foote had probably this scene in view, when  
he wrote his Mayor of Garrat.

Page 455. CITIZEN.....

Next year I'll have him captain of the galley-foist.

The galley-foist was the old name for the Lord  
Mayor's barge.

Page 456. JASPER.....

If her offences have been great against you,

Let your own love remember she is your's,

And so forgive her.

This may mean, Let your self-love tell you  
that she is a part of yourself, and so forgive her,  
Yet I think it probable that we ought to read--

Let your old love——

That is, your former affection.

VOL. VII.

LOVE'S PILGRIMAGE.

Page 5. DIEGO.....

I think they have strew'd the way with caltraps, I;

No horse dare pass them.

Caltraps are instruments composed of three spikes of iron, and so disposed as to wound the feet of horses in what way they lie.

*Page 8.* HOSTESS....Our house  
Is but a vent of need.

Venta, in Spanish, means rather a bating-place, than an inn. The Spanish name for an inn is posada.

*Page 9.* HOSTESS....With a sardina and Zant oil.

A sardina is not an anchovy, but a fish that resembles it, and is often sold for the real anchovy.

*Page 18.* LAZARO....He look'd upon me,  
And then he sneer'd, as who should say, Take heed, sirrah.

I suspect that we ought to read---

And then he sneez'd,

Instead of sneered.

*Page 21.* THEODOSIA....And clapt a lock  
Upon this tongue *for* talking.

That is, to prevent its talking.

*Page 22.* THEODOSIA....Tho' I am prone to utter.

We should read---

*Than* I am prone to utter,

As in Seward's edition.

*Page 25.* PHILLIPPO....Good woman.

These words are addressed to the Hostess, whom he means to call to him.

*Page 26.* PHILLIPPO.....

Delays in love *more dangerous.*

I have no doubt but Sympson is right in reading--

Delays in love are dangerous.

The passage is nonsense as it stands; nor can it be remedied by a break at the end.

*Page 29. ALPHONSO....I enter*

Under his roof, or come to say, God save you!

To him, the son of whose base dealings has undone me!

The first amendment to be made in this passage is to read base dealing, instead of dealings; as it certainly was not the intention of Alphonso to call Marc Antonio the son of the base dealings of Leonardo; but merely to say, that the base dealing of Leonardo's son had undone him. This is evidently the meaning of the last line, though very ill expressed; but the defect seems rather to be owing to the inattention of the Poets, than to any error in the press. I think, however, that it should be printed thus---

The son of who's base dealings have undone me;

Though the son of whom's, &c. would be more grammatical.

*Page 30. ALPHONSO....I come not hither*

To be pop'd off with reason—reason then.

There must be a break after reason then; for if we suppose the sentence completed, it is nonsense.

*Page 33. SANCHIO.....*

I feel the old man's master'd by too much passion,  
And too high rack'd, which makes him overshoot all  
His valour should direct at.

Too high rack'd means, screwed up too high.  
They formerly used screws to bend their cross-  
bows, which they could not manage by their own  
strength: to that practice this passage alludes.

*Page 37. INCUBO....*I must confess, my pity  
(As it is a hard thing in a man of my place  
To shew compassion) stirr'd at him.

The sense requires that we should read---  
(*And it is a hard thing*) &c.

Instead of---

(*As it is*) &c.

*Page 38. DIEGO....*Thou hast a thousand ways  
To rob thyself, boy; dice, and a chamber-devil.  
LEOCADIA....You are deceived, sir.  
DIEGO....And thy master too, boy.

That is, And of robbing thy master also. This  
is a continuation of Diego's speech, which Leo-  
cadia interrupted. There should, therefore, be  
no full-point after chamber-devil, but a break.

*Page 39. INCUBO.....*

Cheese that would break the teeth of an hand-saw  
I could endure now like an ostrich.

Sympson is clearly right in reading---  
I could *endue* now like an ostrich.

There is no sense in the passage as it stands. It was, and is still, a vulgar notion, that the ostrich can digest iron. The variation is not forced, but obvious.

*Page 40. PHILLIPPO.....*

If it might import you to conceal yourself,  
I ask your pardon.

I believe we should read---

If it ought import you,  
Instead of might. The trace of the letters is nearly the same.

*Page 42. RODERIGO....Honest master,  
Give order all the gallies with the tide  
Fall round, and near upon us.*

*Near* is here used as a verb. To near upon us, is a sea-phrase, and means to draw nearer to us.

*Page 43. MARC....They're all but heavy marches.*

We must read---

—— But heavy marchers.

*Page 45. MARC....All loves are endless.*

That is, are fruitless. Marc does not mean to say, that all loves are perpetual.

*Page 49. WIFE....You shall have all, sir,  
INCUBO....That can be got for money.*

Both lines appear to me to belong to the Hostess.

*Page 57. THEODOSIA....Do not task her so far,*

To task is here used in the sense of to tax, which frequently happens in these plays.

*Page 57. LEOCADIA...* Why, let her!  
It is not that shall *mate* me.

That is, To terrify me, or subdue me.

*Page 58. THEODOSIA.....*  
And do not change this habit by no means, .  
Unless you change yourself.

That is, unless you change, so as to appear in your own character. This habit, means the dress of a man, not the identical clothes she had on; for these she does change, but not her habit.

*Page 59. PHILLIPPO.....*  
I see it thro' her shape, transparent plain.

Thro' her shape, means thro' her disguise.  
Phillippo says in the next page---

Leocadia keeps her shape;

To which Theodosia replies---

Yes, and by this time has mew'd her old.

Meaning, that Leocadia still continued her disguise, though she changed her suit. The word shape is used in the same sense by Vecchio, in the Chances: and in the Double Marriage, page 165, the Boatswain says---

But the reason why  
We wear these shapes.



*Page 59. THEODOCIA....*Had you seen  
How sweetly, fearfully, her pretty self  
Betray'd herself.

The old and true reading is---

How sweetly fearful, her pretty self, &c.

The Editors say, that they have assisted the metre by the addition of a syllable ; but it is at the expence of poetic beauty. The Editors are always more anxious about the metre than the Poets themselves.

*Page 75. FIRST TOWNSMAN....*By my troth, sir,  
We were so busy in the *public* cause,  
Of our own private falling out, that we forgot it.

How justly this passage might be applied to the context of factions in both these kingdoms!

*Page 76. PHILLIPPO.....*  
Yet we saw part, and an unhappy one,  
Of this debate.

This speech should evidently be given to Theodosia, as in Seward's edition, and the second folio.

*Page 84. LEOCADIA....*There is no excuse  
To hinder me.

That is, that can be an hindrance to me.

*Page 87. DIEGO.....*  
I, as you, find him for a rial.  
INCUBO....'Tis done.

This appears to have been the language of the

time in laying a wager. So Incubo says afterwards—

I by the tail ; but I *as you*.

In Troilus and Cressida, Pandarus says---

The falcon as the tiercel, for all the ducks in the river.  
Meaning, that he would bet on the side of the falcon, against the tiercel.

Page 94. PHILLIPPO....Sir, what fault  
She can be urg'd of, I must take on me  
The guilt and punishment.

Sympson thinks that we ought to read urged *with*. The Editors support the present reading, by remarking that, in the old authors, *of* is often used in the sense of *with*. The assertion is true, but not applicable to the present passage ; for the expression here used---

The faults she can be urged of,  
Is a Latinism, a translation of *urgetur crimum*.

VOL. VII.

THE DOUBLE MARRIAGE.

Page 108. VIROLET.....

The races of our horses he takes from us,  
Yet keeps them in our pastures.

I see no difficulty in this passage. By the races of our horses, Virolet means, the breed of our

k k

horses. A common acceptance of the word race, is a family, breed, or generation. I cannot agree with the Editors in supposing that, even in poetry, the races of our horses can mean the labour of them.

*Page 113. Enter JULIANA.*

Rowe has taken from this scene some circumstances of his *Venice Preserved*.

*Page 124. DUKE.....*

This woman never knew it yet, my daughter ;  
Some discontents of mine she has.

That is, Some of my discontents have come to her knowledge, but not the cause of them.

*Page 128. MASTER.....*

Load me but those two minions in the chace there.

Sympson's amendment and explanation are just. There are in all ships of war two guns, at the least, placed in the bow, and two more in the stern, which are called the bow-chace and the stern-chace: the first are used against a vessel that is a-head; the other against a vessel that pursues.

*Page 129. MASTER.....*

Hark, how the wide-mouth'd cannons sing among us !  
Hark, how they sail !

I think we should read either *call*, or *hale*, instead of *sail*.

*Page 134. VIROLET.....*

Whilst we stand fair, tho' by a two-edg'd storm,  
We find untimely falls like early roses;  
Bent to the earth, we bear our native sweetness.

The Editors, with unpoetical precision, cavil at this passage, and ask, how they can fall, whilst they stand fair? But to stand fair, means only to continue virtuous.

*Page 135. ASCANIO....*Is the sea pleas'd to sing  
A hideous dirge to our deliverance?

That is, To their deliverance from captivity by death.

*Page 136. MARTIA....*Yet woot thou?

That is, Won't you yet bow? referring to her former speech---

Death! I will make you bow.

*Page 139. DUKE.....*

I would have all the court, and all the villainy  
Was ever practised under that foul tyrant  
Ferrand, and all to quench my wrath.

The Editors have here adopted an ill-conceived amendment of Sympson's, where none was required. The old and true reading is---

I would have all the court, and all the villainy  
Was ever practised under that foul Ferrand,  
Tyrant and all, to quench my wrath.

What the Duke means to say is, that nothing could satisfy his wrath, but the destruction of all

the court, all the villainy, and the tyrant himself. It is surprizing, that any Commentators should think it necessary to amend a passage so very clearly expressed.

*Page 140. DUKE....*What noise is that?

MASTER....I hear, sir.

This reply of the Master's is not sense. These last words make part of the Duke's speech---

What noise is that

I hear, sir?

*Page 150. BOATSWAIN.....*

I beseech you, let *met* me hang him.

An error of the press: *met* must be struck out.

*Page 156. VIROLET.....*

That she should weep for joy, and lose that goodness.

That is, That this goodness should be thrown away, and she should lose the happiness that it deserved to enjoy.

*Page 157. VIROLET.....*

Wondering what new martyr Heaven has begot

To fill the times with truth, and *ease their stories*.

That is, to make them more easily credited.

*Page 163. VIROLET.....*

To question her's, and satisfy your flames,

That held an equal beauty, equal bounty,

Good Heaven forgive!

This passage is justly explained by the Edi-

tors: but by the words, to question her's, Violet evidently alludes to the alledged pretence for his divorce from Juliana, her incapacity to bear children.

*Page 167. JULIANA.....*

And, like a murdering-piece, aims not at one,  
But all that stand within the dangerous level.

There is a species of artillery called a murderer, to which Juliana alludes. I have never heard that assassins use pieces with many barrels; and if they did, they would not discharge all these barrels at once. . .

*Page 168. PANDULPHO.....*

A word or two of a kind step-father  
I'll have put in.

The word step-father is now appropriated to the mother's second husband; it formerly denoted, as in this place, the wife's father.

*Page 170. MARTIA....*He's an impudent villain,  
Or a malicious wretch.

I have no doubt we should read---

He's an impotent villain,  
Or a malicious wretch.

She calls Violet, in this very scene, speaking to Ronvere---

This base fellow,  
This gelded fool.

He might be both an impudent villain, and a malicious wretch; but Martia ascribes his neglect of her either to his malice or his impotence.

*Page 177. MARTIA....* Take your house;  
The petty things you left me, give another;  
And last, take home your trinket.

Sympson says, that by his trinket, Martia means the divorce he has procured: but she really means Juliana herself, whom she calls by that contemptuous name. So, in the *Sea Voyage*, the Master says, speaking of Aminta---

We have ne'er better luck  
When we've such stowage as these trinkets.

To desire him to take home a divorce, would be a strange expression.

*Page 177. VIROLET.....*  
That poor disjointing, &c. how sweetly  
And nobly I will bind again, and cherish!  
How I will recompence one dear embrace now,  
One free affection! How I burn to meet it!

The sense of this passage is destroyed by the pointing. It should stand thus---

That poor disjointing, &c.  
How nobly I will bind again and cherish!  
How I will recompence! One dear embrace now,  
One free affection, how I burn to meet it?

*Page 183. DOCTOR....* May it please your Grace.

This scene is taken from the treatment of Sancho in his government.

Page 184. CASTRUCCIO.....

Come, taste this dish, and cut me liberally;  
I like sauce well.

Read---

I like *the* sauce well.

Page 185. CASTRUCCIO.....

All gone, all snatch'd away, and I unsatisfied,  
Without my wits, being a king and hungry.

Seward reads *will*, instead of wits: but when a man is unsatisfied, it is always without his will. I therefore prefer the present reading. The thought of his being King, and yet to suffer hunger, was enough to put him out of his wits.

Page 186. CASTRUCCIO....My very Grace is hungry.

Sympson proposes to read---

My Grace is very hungry.

But the present reading is more pompous and humorous.

Page 192. JULIANA....Sleep you, sweet glasses!

We should read---

Sleep you, sweet glasses?



## VOL. VII.

*THE MAID OF THE MILL.*

*Page 205. LISAURO.....*

We'll walk along these meadows,  
And meet at port again.

At port means, at the gate of the city.

*Page 208. ISMENIA.....*

I'd from an enemy, my brother,  
Learn worthy distances, and modest deference.

The old reading is, modest difference, which is more in the style of the time than deference, and probably the true reading.

*Page 211. ANTONIO....* Oh! 'tis a spark of beauty!

And where they appear so excellent in little,  
They will but flame in great; extension spoils them.

This is the true reading, and Seward mistakes the meaning of the passage. The allusion, though rather obscurely expressed, is to the rays of light, which are infinitely more bright when collected in a small focus, (a spark of beauty) than when dispersed; for then they only flame, but without brilliancy.

*Page 218. ANTONIUS.....*

I'll make a plaster of my best affections.

This is a vile phrase, and would damn any modern play.

*Page 215.* MARTINO....And this a pothecary's.

This was the old way of spelling apothecary. So, in *Philaster*, page 136, the King says---

Made by a painter and a pothecary.

*Page 221.* OTRANTE....Methinks it should be easy;  
That gross compound cannot but diffuse  
The soul, &c.

The Editors are right in rejecting both Seward's and Sympson's amendments, for no amendment is requisite.

*Page 222.* BUSTOPHA.....

The dogs cry out of him now.

I think we should read with Seward---

The dogs cry out for him.

If Franio had spoken before in the scene, the present reading might be sense; but, as he has been hitherto silent, I cannot reconcile myself to it.

*Page 224.* OTRANTE....This is half way;  
The rest, Gerasto and I hunt my prey.

This last line should be pointed thus---

The rest Gerasto;—and I hunt my prey.

And the meaning is, My business is half accomplished; the rest I leave to Gerasto, with whose aid I shall hunt down the object of my pursuit.

*Page 224. BUSTOPHA.....*

Away with the old miller, my Lord,  
And the mill strikes sail presently.

That is, The mill will cease to go.

*Page 227. ANTONIO....*And yet the other is  
'The case of this.

I agree with Seward in reading cause, instead of case; as Antonio says, that had he not looked upon Ismenia before, he should not have dwelt upon the view of Isabella. So that his love for Ismenia was the cause of his attachment to Isabella.

*Page 228. ANTONIO.....*

Their powers will come too late to to give me back  
The yesterday I lost.

Seward proposes to read---

*What* yesterday I lost.

Was any amendment necessary, I should prefer the reading *that* to *what*; but the present reading is more poetical than either.

*Page 230. CUPID.....*

Love is little, therefore I present him;  
Love is a fire, therefore you may lament him.

No amendment is necessary in this passage. A quibble is intended upon the word *afire*, which is commonly used to express on fire. The presenter of Cupid is supposed to blunder; and, instead of saying that Love is a fire, says that Love is *afire*,

which rendered him an object of lamentation, and makes Martino ask, Who are they that can quench him?

*Page 231. BUSTOPHA.....*

Yes, jackanapes he hath, to *sports* and faces make.

We should read---

———To *sport* and faces make.

Meaning, that he had an ape to sport and make faces.

*Page 246. FRANIO.....*

We are mad, straight, and whop'd, and tied in fetters.

I am inclined to read whipp'd, rather than whop'd, as I know of no such word as the latter. When the word hooped is used to signify beaten, it is spelt without a *w*, and is derived from hoop. But possibly the true reading may be whooped, which means insulted with shouts; and it is that I should prefer to either of the other.

*Page 255. GERASTO.....*

And every greasy guest, and sweaty rascal,

For his *royal hire* between his fingers, gentlewoman.

Alluding to a denomination of coin called a royal.

*Page. 258. BUSTOPHA.....*

What! skale my invention beforehand? You shall

Pardon me for that.

The old reading is scale, not skale; and, notwithstanding the respectable authority of Stee-

vens, and the learned passage quoted by the Editors in their note, I have little doubt but Sympson is right in reading *stale*; and am also persuaded that *stale* is the true reading in the passage alluded to in *Coriolanus*.

I will suppose that there is such a word as *skale*, and that it signifies to scatter, as the Editors assert; how can it make sense in this passage? If a man were to say that he would scatter his invention beforehand, it would convey no very clear idea to his hearers; besides, it is to be observed, that our Poets do not deal in obsolete expressions. The meaning of *stale* my invention is obvious. Johnson says it is to wear out, or make old. So, in the *Fair Maid of the Inn*, Forobosco says to the Clown---

Pr'ythee tell me the

Conceit thou hast to gull them.

CLOWN....No, no, I will not *stale* it.

Page 262. MARTINO....'Tis I am fool'd;

My hopes are pour'd into the bottomless tubs;

'Tis labour for the house of Bellides.

In this passage Martino alludes not only to the family of his adversaries, but to the ancient story of the Bellides, the fifty daughters of Danaus, the son of Belus, who all, except Hypermnestra, murdered their husbands on their wedding night; for which crime, as the Poets feign, they were condemned in Tartarus to draw water eternally in sieves.

*Page 262. MARTINO....*Now, Opportunity,  
 Beware to meet with Falsehood ; if thou can'st  
 Shun it, my friends faith's turning from him.

This speech belongs to Martino, not to Antonio, as Seward supposes : but it should be pointed thus---

Now, Opportunity,  
 Beware to meet with Falsehood ! if thou can'st,  
 Shun it. My friend's faith's turning from him.

These last words mean, that he was about to lose the fidelity he owed his friend.

*Page 263. ANTONIO.....*  
 Shall I walk by the tree, desire the fruit,  
 Yet be so nice to pull till I ask leave  
 Of the churlish gardener ?

So nice to pull may mean, so scrupulous of pulling: so no amendment is necessary. The sense would be more clear, were we to read---

—— Too nice to pull:

*Page 264. ANTONIO.....*  
 'Till night farewell ! then better.

We should read—

'Till night fare well, then better.

To which Ismenia adds—

Best it should be:

Still referring to the word *fare*.

*Page 270. BELLIDES....*The sign's in Gemini.

I think we should read--

The sign is Gemini;

Or--

The Sun's in Gemini.

The present reading is awkward, though intelligible.

*Page 271. AMINTA.....*

Stand fair light of love ! which epithet and place  
Adds to thee honour, to me 'twould be shame.

Light of love is the true reading. To be light  
of love, is what Aminta says would be in her a  
shame.

*Page 272. ANTONIO.....*

Here's a room ready, and a bed ready,  
'Tis then but making unready, and that's soon done.  
To make unready, means to undress.

*Page 274. ANTONIO.....*

Good night to you ! mine will be black and sad ;  
A friend cannot, a woman may be *bad*.

There can be no doubt but we should read, as  
in Seward's edition---

A friend cannot, a woman may be had.

*Page 275. BELLIDES.....*

By to-morrow this time, thy maidenhead  
Shall not be worth a chicken, if it were  
Knock'd at an outcry.

The evident meaning is, and that expressed  
with sufficient clearness, By this time to-morrow,

your maidenhead shall not be worth a chequine if knock'd down at an auction; for an auction was formerly called an out-cry. A chequin is an Italian coin, and the scene is in Italy.

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*THE KNIGHT OF MALTA.*

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*Page 298. MOUNTFERRET.....*

Why speak'st thou from me?

That is, with an averted face.

*Page 299. MOUNTFERRET....* So torn

With her resolved reject, and neglect:

This is the reading of all the editions; yet I am confident we ought to read—

With her resolv'd *rejection* and neglect.

There is no such word as reject, and it destroys the metre.

*Page 302. ZANTHIA....* Unfledge them of their tircs.

Their wires, their partlets.

A partlet, means a ruff.

*Page 303. MOUNTFERRET.....*

Oh! my black swan, sleeker than cygnets' plush!

The first folio reads silkner, which leads to the true reading, which is silkyr; a much more poetical word than sleeker.



Page 303. MOUNTFERRET.... ..

And I vow by Heaven,

Malta, I'll leave in it my honours here

And in some other country, &c.

This passage should be pointed thus---

And I vow by heaven!

Malta I'll leave: in it my honours here, &c.

That is, the honours I here possess.

Page 303. ZANTHIA....This the master knows,

But is resolved of her integrity.

That is, is convinced of her integrity.

Page 306. SECOND GENTLEMAN.....

My little, labour in vain.

Alluding to the vulgar saying, that they labour in vain, who attempt to wash a Blackmoor white.

Page 307. VALETTA.....

Is to relieve our Captain Norandine,

Now fighting for Valetta with the Turk.

I have no doubt but we should read, with Seward, *'fore* Valetta; though his objection to the present reading is not well-founded, for Valetta does not mean the grand-master, but the town. My reason for supporting his amendment is, that the town of Valetta could not be endangered by the force with which Norandine was engaged; and Colonna afterwards says, speaking of this very action, that he was taken by the gallies, *before* Valetta fought.

*Page 308. MIRANDA.....*

Who takes upon him such a charge as this,  
Must come with pure thoughts, and a gather'd mind.

Gather'd, means here collected.

*Page 310. CASTRIOT.....*

Or do you intend to forsake Malta now,  
And visit your own country, Spain?  
GOMERA....Neither, good sir.

The old reading of the last line is---

*Never, good sir;*

Which the Editors, at Seward's suggestion, have changed, injudiciously, to neither. Had Castriot asked Gomera, whether he meant to forsake Malta, *or* to visit Spain, the word neither, in his answer, would be preferable to never; but as the question is not put in the disjunctive, the word never is more proper. This scarcely deserves a remark; but useless variations should not be admitted.

*Page 311. MOUNTFERRET.....*

The whole auberge hath, &c.  
Ta'en public notice of the Basha's love  
Of Tripoly unto her.

The word auberge is French, and signifies an inn. The Knights of Malta were originally the Knights Hospitaliers, or of St. John of Jerusalem, whose duty it was to receive and protect all persons travelling to the Holy Land. Each fra-

ternity of these knights was called, in Latin, *bospitium*; *albergo*, in Italian; *auberge*, in French; and inns, in England, the words in these respective languages bearing the same import. The two most ancient of our inns of court, the Inner and Middle Temple, were formerly possessed by the Knights Templar, from whom the Knights of Malta are derived. The Freemasons still call their fraternities lodges.

Page 315. MOUNTFERRET.....

Stay, let me like it better.

We should read—

— Let me lick it better,

As in Seward's edition. That is, Let me reduce it to a more perfect form.

Page 321. NORANDINE....Now for your maidenhead;

You have your book, proceed.

Alluding to the ancient custom, which required that persons condemned for felony should read in court, in order to obtain the benefit of clergy.

Page 322. MIRANDA.....

My sword here grasp'd, love on the edge, and honour,

And but a signal from her eye to *steel* it, &c.

The old reading is, to *seal* it; and the variation adopted is without authority or necessity. A signal from her eye to seal it, may well mean a look from her to confirm that the cause was ho-

nourable; which, considering the confidence of the accuser, might be doubted. The word to seal it refers particularly to honour.

*Page 343. CORPORAL....* But am I not the Corporal?  
 I'd give a thousand pound to be resolv'd now, &c.  
 That is, To be assured whether I am or not.

*Page 346. ABDELLA.....*

You have found it something;  
 Or, with the raising up this pretty mount here,  
 My lord hath dealt with spirits.

Gomera must indeed have dealt with spirits;  
 for he has been married not more than three days,  
 yet his wife is far advanced in her pregnancy.  
 The incidents of this play are very ill-conducted  
 with respect to time.

*Page 355. NORANDINE.....*

No entertainment's perfect  
 Without it, upon my word, no livery like it;  
*I'll tell her*, he looks for it as duly  
 As for his fee; there's no suit got without it.

The two last lines are absolutely unintelligible,  
 as they stand, which I suppose is the reason of  
 their being omitted in some of the old editions.  
 Some amendment is necessary; and I have little  
 doubt but they ought to run thus—

*Your lawyer*, he looks for it as duly  
 As for his fee——

The following words—

——— There's no suit got without it,  
 Confirms this conjecture.

Page 363. MOUNTFERRET.....

And thou in thy black shape, and blacker actions,  
 Being Hell's perfect character.

Character means here, stamp or representation.

Page 372. GOMERA.....

For were it not once more to see her beauties, &c.  
 And on her cold, sad lips seal my repentance,  
 Thou child of heaven, fair light, I could not miss thee.

Sympson wishes to read—

——— *I should* not miss thee,

But injudiciously: could not, expresses more strongly his love and his despair. He is so lost to every thing in life, that were it not for that single purpose, he could not wish for light, or miss the want of it.

Page 378. NORANDINE.....

Gomera wounded, and my brache, Black Beauty,  
 An actor in it?

A brache, means a bitch, a common acceptance of the word; and Norandine gives this bitch the name of Black Beauty, as it is usual to give names to dogs.

Page 384. MIRANDA.....

Expect a weighty and a fell revenge.

The old and true reading is—

——— A witty and a fell revenge.

Witty, means *subtle* or studied. Wit, in the time of our Authors, was generally used to express understanding.

*Page 387. VALETTA...* One of the Esguard.

Sympson and Seward suppose that these words are only a stage-direction, and should have no place in the text: but Valetta, on seeing the Esguard enter, might naturally inform the meeting of it.

*Page 388. GOMERA....* Oh! think me not  
So dull a devil, to forget the loss  
Of such a matchless wife.

Dull is the right reading, and means insensible. Sympson's proposal, to read full, instead of dull, is ill-imagined.

*Page 394. VALETTA.....*

Which done, we banish you the continent.

Sympson thinks that we ought to read—

—— I banish you *to* the continent;

But I believe the text is what the Authors wrote. By the continent, Valetta means the dominions of Malta. An island of considerable extent is regarded by the inhabitants as a continent, when compared to the smaller islands that surround it. The name of the largest of the Shetland Islands, and also of the Orkneys, is Mainland, which is synonymous to continent.

## VOL. VII.

*LOVE'S CURE; OR, THE MARTIAL MAID.*


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*Page 403.* VITELLI.....

To further which, your friendship  
 And oaths ! will your assistance let your deeds  
 Make answer to me ?

I prefer, without hesitation, the manner of pointing this passage, which Seward and Sympson recommend, to that which the Editors have adopted. It should run thus—

To further which, your friendship,  
 And oaths will your assistance : let your deeds  
 Make answer to me.

The word will is used in a similar sense in the very next page, where Eugenia says—

Send for musick,  
 And will the cooks to use their best of cunning.

*Page 404.* BOBADILLA.....

And holpe the king to a subject that may live  
 To take grave Maurice prisoner.

Seward tells us, that in the former editions, the word grave began with a capital letter, as if it were a proper name, which is, in truth, the manner in which it ought to be printed ; for it is

not, as he supposes, an epithet characteristic of Prince Maurice of Nassau, but a title of honour which was usually given him, and by which he was distinguished, as other princes are by that of Margrave, Landgrave, Palgrave, &c. This appears from the histories of the time; and also from one of Howell's letters, page 166, in which he gives Lord Clifford an account of the death of this very prince, in the following words—

I doubt not but you have heard of the Grave Maurice's death, which happened when the town was past cure, &c.

And he proceeds to tell Lord Clifford, that *Grave Henry* succeeded him in all things, and was a gallant gentleman, of French education and temper: which last part of Grave Henry's character does not bespeak much gravity of deportment. Grave is synonymous to prince, or count.

*Page 406. BOBADILLA.....*

'Tis well he has forgot how I frighted him yet.

The word yet, at the end of this line, offends Sympson; but it is frequently used in all these plays, in the sense of however, or nevertheless. In this passage it may mean as yet.

*Page 407. EUGENIA.....*

Haste, and take down those blacks, with which my chamber Hath, like a widow, her said mistress mourn'd.

We must read *sad* mistress, as in Seward's edition.



*Page 416. METALDA.....*

Why, Signor Pachieco, do you stand  
So much on the priority and antiquity  
Of your quality?

Quality means here profession or calling.

*Page 420. LAZARILLO....Tho' now*

Your block-head be cover'd with the Spanish block,  
And your lashed shoulders with a velvet pee.

Velvet pee is nonsense: we should read velvet  
peel; meaning a coat or covering of velvet. A  
Spanish block, means a hat after the Spanish  
fashion.

*Page 429. VITELLI.....*

And he whose tongue thus gratifies the daughter  
And sister of his enemy, &c.

Sympson wishes to read, glorifies the daughter;  
and asks, what gratification Vitelli makes to Clara?  
Does he suppose that praise is no gratification?  
But the truth is, that to gratify, means here to  
requite.

*Page 440. PIORATO.....*

Design me labours most impossible,  
I'll do them, or die in them.

Sympson wishes to weaken the expression by  
reading—

——— Labours *almost* impossible:

But the present reading is right, and a bold po-  
etical mode of expression, used by Shakespeare

as well as by our Authors. In *Much Ado about Nothing*, Beatrice says, that Benedict amused himself in devising impossible slanders: in the *Merry Wives of Windsor*, Ford says that he would search for Falstaff in impossible places; and in Johnson's *Sejanus*, Silius accuses Aper of malicious and manifold applying, foul arresting, and impossible construction.

*Page 442. MALRODA....*For I am great,  
In labour, e'en with anger, big with child  
Of woman's rage.

If there be any absurdity or inconsistency in this passage, it is owing to the false pointing: point it thus, and the meaning will be clear—

For I am great,  
In labour even with anger ; big with child  
Of woman's rage.

The objection to this passage, as containing an anticlimax, is an hypercriticism: no climax was intended.

*Page 442. VITELLI.....*

Oh! the *uncomfortable* ways such women have!

Seward quarrels with this expression, and proposes unstable, instead of uncomfortable: but I will venture to assert, that there is no word in the English language that would express so strongly Vitelli's meaning as that in the text.

*Page 447. ALVAREZ....*In my young days,  
A cavalier would stock a needle's point.

That is, would hit it with a stoccado, a thrust of his rapier. The amendments of Seward and Sympson are equally useless.

*Page 464. ALGUAZIER....*We'll suffer noble yet.  
Read suffer nobly, as in Seward's edition.

*Page 470. LAMORAL....*How unequal  
Wrongs well maintain'd make us to others, which,  
Ending with shame, teach us to know ourselves !

Unequal, in this place, means unjust (*iniquus*).  
Wrongs, well maintained, means injuries successfully maintained, not justly.

*Page 473. LUCIO....*All that's good in me,  
That heavenly love, the opposite to base lust,  
(Which would have all men worthy) hath created.

The parenthesis introduced in this passage entirely destroys the sense: for, if that is to stand, it is base lust that would have all men worthy; it must, therefore, be struck out.

*Page 473. LUCIO.....*  
There's nothing that's within my nerves, (and yet,  
Favour'd by you, I should as much as man)  
But when you please, now, and on all occasions,  
You can think of hereafter, *but* you may  
Dispose of at your pleasure.

The word *but*, in the fourth line, should be struck out.

*Page 483. VITELLI.....*

Behold the power of Love ! Nature, tho' lost  
By custom irrecoverably, past the hope  
Of friends' restoring, Love hath here retrieved  
To her own habit.

The old reading is—

Behold the power of Love ! To Nature lost, &c.  
Which is certainly wrong: but if we read *so*  
Nature, &c. instead of *to*, the sense will be clear,  
and the amendment is nearer to the ancient read-  
ing than that of Sympson. The passage will then  
run thus—

Behold the power of Love ! So Nature, lost  
By custom irrecoverably, 'past the hope  
Of friends' restoring, Love hath here retriev'd  
To her own habit.

VOL. VIII.

*WOMEN PLEASED.*

*Page 4. SILVIO.....*

My cousin Rodophe, your wife, attending her.

Sympson complains that there is a mighty  
jumble throughout this play between cousin and  
aunt. Had he attended to it, he had found a si-  
milar jumble, as he terms it, in all the ancient

plays, particularly in those of Shakespeare. In Hamlet, Claudius calls Hamlet his cousin, though his nephew and his step-son. In Romeo and Juliet, Lady Capulet calls her nephew Tybalt her cousin. And in Richard the Third, the old Duchess of York goes still farther; for she calls her grand-children, the sons of Clarence, her cousins. In short, the word cousin was formerly applied to any degree of consanguinity, except that of brother and sister.

*Page 4. SILVIO.....*

Art thou lock'd from me now? from all my comforts,  
Art thou snatch'd violently?

Symson says, that Silvio was not lamenting the lady's condition, but his own; and therefore wishes to read—

From *me* all my comforts  
Are *they* snatch'd violently?

But the truth is, that he is lamenting the fate of both, as he knew that she suffered from separation as much as he did. The word *violently* shews that he considered her as snatched from him against her will.

*Page 20. BARTELLO....*Light us to her chamber.

The old and better reading is—

Lights to her chamber.

*Page 24. CLERK.....*

Without special license of the great Duchess,  
Attempt, or buy, offer, or make an attempt to solicit, &c.

I have no doubt but Sympson is right in reading—

Without special license from the great Duchess  
*Attain'd*, or buy, &c.

Page 24. COUNSELLOR.....

The reason why my royal mistress here  
In her last treaty with Sienna's Duke.

This passage should be pointed thus—

The reason why—My royal mistress here, &c.

And the meaning is, The reason of the edict was this—and then he proceeds to state the reason.

Page 25. BELVEDERE.....

As there is truth in heaven, I was the first cause.  
How could this man have come to me, left naked,  
Without my counsel and provision?

No amendment is wanting; and that proposed by Sympson, the reading *less naked*, is rather ludicrous. I do not see how his being naked could assist him in the attempt. Left naked means, left destitute of assistance.

Page 31. BARTELLO.... That all one.

Read—

That's all one.

As in Seward's edition.

Page 32. ISABELLA.....

Draw your sword quickly, and go down enraged,  
As if you had pursued some foe up hither.

This incident is borrowed from Bocaccio, the 6th Novel of the 7th Day.

*Page 38. PENURIO....*Hang your bladder-banquets,  
Or half a dozen turnips, and two mushrooms.

We should read—

Of half a dozen turnips, &c.

*Page 38. PENURIO.....*

And, for a roasted conger, *all* my country.

Sympson proposes to read *sell* my country ; a  
strange and unnecessary amendment.

*Page 42. PENURIO.....*

If she be puritan, plumb-porridge does it,  
And a fat loin of veal, well sauc'd and roasted.

Seward proposes to read—

If she be *not* puritan;

And what he says in the beginning of his note is true, that the puritans warmly opposed the celebration of festivals, and the feasting attending them; but it does not follow from thence that the negative he contends for ought to be inserted. There is much more humour in the present reading; for the dishes Penurio mentions are not the bribes, or inducements, for the women to come, but the rewards he expects for bringing them; which he ludicrously contrasts with their inclinations and opinions.

*Page 48. Enter LOPEZ.*

LOPEZ.....

Have you put your light out ? I shall stumble to you,  
You whore ! you cunning whore !

This scene is also taken from Bocaccio; from the 8th Novel of the 7th day.

*Page 54. SOTO....* Where are your bells then?  
Your rings, your ribbands, friend, and your clean napkins?

A napkin formerly meant an handkerchief, as appears from Othello and many other plays.

*Page 48. BOMBY....* Surely I'll dance no more.

The name prefixed to this speech in the old editions is Hobbinal. I suppose Bomby was the short, or familiar name for Hobbinal.

*Page 58. FARMER.....*

Fy, neighbour Bomby, in your fits again?  
Your zeal sweats.

The Editors have mistaken the construction of this passage; it should be pointed thus—

Fy, neighbour Bomby, in 'your fits again,  
Your zeal-sweats?

Sweats is a substantive, compounded with zeal; not a verb, as they suppose.

*Page 59. SOTO.....*

Thou bench-whistler, of the old tribe of toe-pieces!  
We must read toe-piecers; that is, of cobblers.

*Page 77. SILVIO... My rest is up now, madam.*

That is, My stake is laid, by which I must abide. This phrase occurs frequently in all the old plays.

*Page 79. SILVIO.....*

For what end do I walk? For men to wonder at?  
And fight and fool?



These lines should be pointed thus—

For what end do I walk for men to wonder at ;  
And fight and fool ?

*Page 87. FIRST PRESENTER.....*

This is the old wives' holiday.

Read—

—— The old wife's holiday.

*Page 89. DUCHESS....* You are my prisoner.

*DUKE....* I am so, and I must be so till it please you—

There should be no break at the end of this line: the sense is completed; for till it please you, means whilst it please you, or whilst you please. So, in the Scornful Lady, Loveless says to Morecraft the usurer, who was turned gallant—

Will you persevere ?

*MORECRAFT....* 'Till I have one penny.

That is, Whilst I have a penny. The word till has the same meaning in Pericles, Prince of Tyre; where Antiochus, speaking of his daughter, says—

At whose conception, till Lucinda reigned, &c.

Which evidently means, whilst Lucinda reigned.

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VOL. VIII.

*THE NIGHT-WALKER; OR, THE LITTLE THIEF.*

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*Page 93. WILDBRAIN.....*

What plough? thou hast no land: stealing is  
Thy own purchase.

I have no doubt but we should read—

————— Stealing is

Thy only purchase.

The sense requires it.

*Page 96. WILDBRAIN....I know she loves him;  
His memory beyond the hopes of——*

We should supply the deficiency of this last  
line by reading—

————— Beyond the hopes of heaven.

Which the printers, from false delicacy, have  
omitted here, as they have in other passages.

*Page 99. HEARTLOVE.....*

You would encase yourself, and I must credit you.

I will not say that this is absolute nonsense;  
but have no doubt that we ought to read, with  
Sympson—

You would excuse yourself.

• •

Page 102. LADY.....

'Where be these knaves? Who strew up all the liveries?

This is not sense as it stands. We should probably read—

——Who sewer up all the liveries?

That is, Who serve up the portions of victuals to the servants, which was the business of the sewer.

Page 103. LADY....Where, who looks to him?

This question is so very abrupt, that I suspect there is an omission in the passage, and that we ought to read---

Where's Heartlove? who looks to him?

Heartlove is certainly the object of it, as appears from the answer of Toby, and the Nurse's speech; and the Lady immediately after asks, How does the bridegroom? which proves that he could not be the person alluded to here.

Page 103. TOBY.....

And dances like a town-top, and reels and hobbles.

These words, in former editions, belonged to the Nurse; but Sympson, with whom the Editors concur, has given them to Toby, supposing them to be a continuance of his former speech, which ended with *be sigbs and tipples*. But that cannot possibly be the case; for the subject of Toby's former speech was Heartlove, and that of this

speech is evidently Algripe, whose drowsiness and imbecillity the Nurse means to describe. This passage, therefore, must be restored to her as her just property. Toby's next speech, in which he says that he shall have no wine with his consent, proves that they were not speaking of his friend Heartlove.

*Page 103. LADY.....*

Alas ! good gentlemen, give him not much wine.

We must read good gentleman, as in Seward's edition.

*Page 105. HEART LOVE.....*

I will go presently ; now, now, I stay thee.

Sympson appears to be right in giving the latter words of this line to Wildbrain: they agree better with his impetuosity than the irresolution of Heartlove, who does not acknowledge that he feels the business, till after another speech from Wildbrain. The passage, therefore, should be arranged thus---

HEART LOVE....I will go presently.

WILDBRAIN....Now, now ; I stay thee.

That is, I wait for thee. Sympson's amendment, the reading of I say, instead of I stay thee, is therefore unnecessary.

It is almost needless to observe, that the word presently is never used to signify immediately, but by and by, some time hence, which would ill

agree with the impatience expressed by the words following, if supposed to be spoken by the same person.

*Page 117. WILDBRAIN.....*

For this is the malicious house he walks in,  
The hour he blasts sweet faces.

Sympson is clearly right in reading the malicious hour, instead of house. The word house could not have been used in an astrological sense, for they were not talking of the planets.

*Page 128. WILDBRAIN.....*

I hope I had but dissembled.

I had is an error of the press, for s'had.

*Page 137. FIRST SERVANT.....*

Talking of change and transformations,  
That wittily and learnedly he bangs him.

The sense absolutely requires that we should read---

*Thus wittily and learnedly he bangs him.*

*Thus means, in the following words.*

*Page 137. FIRST SERVANT.....*

So may a puritan's ruff, tho' starch'd in print,  
Be turn'd to paper, and a play writ in't,  
And confute Horace with a water-poet;  
A play in a puritan's ruff? I'll buy his works for it.

This passage is nonsense as it stands. It appears to me, that the lines should be transposed, and arranged thus---

So may a puritan's ruff, tho' starch'd in print,  
 Be turn'd to paper, and a play writ in it ;  
 A play in a puritan's ruff? I'll buy his works for it,  
 And confute Horace with a water-poet.

Starch'd in print means, starch'd with the utmost preciseness and formality.

*Page 138. ALGRIPE.....*

My rings, my casting gold.

What is casting gold? Perhaps Algripe means gold reserved for playing at hazard.

*Page 140. FIRST GENTLEMAN.....*

The likest face !

These words surely belong to Heartlove.

*Page 160. HEARTLOVE.....*

Since we cannot meet

To make it up a full one ! thou'rt mistaken.

ALATHE.....

When you have heard me, you'll think otherwise.

There is certainly an error in the distribution of these speeches, which should be divided thus--

HEARTLOVE.....Since we cannot meet

To make it up a full one.

ALATHE.....Thou'rt mistaken.

When you have heard me, you'll think otherwise.

*Page 164. ALATHE.....*

Be wise, and silent ! dress yourself ;

You shall be what you wish.

The last words should be pointed thus--

Dress, yourself.

That is, appear in your own character.

Page 165. ALATHE.....

With wonders they acknowledg'd him.

Read with wonder, in the singular number.

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THE ISLAND PRINCESS.

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Page 182. PINIERO.....

'Tho it be slavish

And a dull labour, that declines a gentleman.

Declines means, debases or degrades. So, in the False One, Cæsar says---

Turn to tears

Ye wretched, and poor reeds of sun-burnt Egypt,  
And now you have found the nature of a conqueror,  
That you cannot decline with all your flatteries;  
Know how to meet his worth with humane courtesies.

Page 183. PINIERO.....

Let him but *like* it

A week or two, or three, she would look like a lion.

I have no doubt but the true reading is---

Let him but *lick* it,

As suggested by Seward. The passage is nonsense as it stands.

*Page 185. PINIERO.....*I love him;  
And, by my troth, would fain be inward with him.  
Inward means intimate, familiar.

*Page 187. RUY DIAS.....*  
I would I were of worth, of something near you,  
Of such a royal piece !  
Of such a royal piece means, such a piece of  
royalty.

*Page 187. RUY DIAS.....*  
A king I would be,  
A mighty king, that might command affection,  
And being a youth upon me might bewitch you.

There is no occasion for any amendment, the sense of the passage, as it stands, being sufficiently clear. He wishes to be a mighty king, endowed with the power of commanding affection, and of conferring on himself youth and beauty, to charm her.

*Page 192. GOVERNOR.....*  
Or else he was swaddled in an old sail, when he was young:  
SYANA.....He swells too mainly with his meditations.

I believe that both these lines should have been given to the Governor; and that we ought to read in the second, *so* mainly, instead of *too* mainly: the passage will then stand thus---

GOVERNOR.....  
Or else he was swaddled in an old sail when he was young,  
He swells *so* mainly in his meditations.



Page 194. QUISARA.....

He that shall do this, is my husband, *prince*.

Seward is clearly right in reading *princes*, in the plural. Though Ruy Dias was the principal object of her thoughts, this line must have been addressed to all her suitors; besides, she never treats Ruy Dias as a prince in any other part of the play.

Page 207. GOVERNOR.....

Oh, cursed fortune!

The flame's more violent! Arise, still help, help, citizens!

I think Simpson clearly right in reading the passage thus---

The flames more violent arise still! Help, help, citizens!

Page 208. CAPTAIN.....

Your wealth too, that must preserve, and pay your labour.

I do not think any amendment necessary: to preserve means, to support.

Page 209. THIRD CITIZEN.....

We're all martins.

The only resemblance between them and martins, must have been in the colour,

Page. 210. SECOND CITIZEN.....

We left him drinking of a new dozen of buckets.

We should surely read---

We left him drinking *off* a new dozen of buckets.

Page 210. FIRST CITIZEN.....

Come, let's go, neighbour.

SECOND CITIZEN.....

For I would fain turn down this liquor.

Both these lines belong to the First Citizen.

Page 210. THIRD CITIZEN.....

What frights are these? marry, heaven bless thy modicum!

I think Sympson right in giving these words to the First Woman.

Page 212. GOVERNOR.....

By that brightness

That gilds the world with light, by all our worships.

That is, by all the objects of our worship.

Page 213. RUY DIAS.....

In which the noise of all my countrymen.

I am inclined, with Seward, to read *choise*, instead of noise.

Page 213. QUISARA.....

Those will do well, for they are all approved ones,

And tho' he be restor'd alive.

Sympson wishes to read---

And tho' he be *not* returned alive;

Which would totally pervert Quisara's meaning, who intends to insinuate, that though the king should be restored alive, that would not prevent her marrying Ruy Dias; for in that case, as she tells him in her next speech, they would both be servants: and Ruy Dias says, that he then should have her, though not the kingdom.

*pp*

*Page 213. RUY DIAS.....*

And proud Bakamus, I shall deceive his glory.

Why is the king of Bakam called here Bakamus? I should suspect there is some error in the passage.

*Page 217. RUY DIAS.....*

My countenance, it shames me.

I should be inclined to read---

My countryman, it shames me.

The following words, One scarce arrived, &c. seem to favour this reading; and, in the beginning of the third Act, Ruy Dias calls Armusia---

The flag stuck up, to rob me of my honour,  
That murdering chain, shot at me from my country.

*Page 220. PINIERO.....*

Surely he would wrap me unto something, now suddenly,  
He doubts my nature in.

We should read, rap me, instead of wrap me.

*Page 220. RUY DIAS.....*

My private benefits I have forgot, sir,  
But that you may lay claim to, as my follower;  
Yet some men would remember the place  
Which I have put you in, which is no weak one.

Sympson wishes to read any *public* benefits, instead of private; but very injudiciously. We cannot suppose, that by the benefits he had forgot, Ruy Dias should mean, those benefits which he immediately recapitulates: his intention is to

say, that he should not recall to Piniero's recollection any favour he had bestowed on him of a more private nature, but that the public favours alone were sufficient to entitle him to his gratitude; such as his advancement to offices of trust and emolument.

*Page 222. RUY DIAS.....*

That men were grateful.

Read---

That man were grateful,

As in Seward's edition.

*Page. 225. PINIERO.....*

How these young things tattle, when they get a toy by the end!

And how their hearts go pit-a-pat, *and look* for it.

I should read—

And *long* for it.

*Page 227. PINIERO.....*

Dare you say aye to it?

This is good sense, and right as it stands.  
Simpson, however, wishes to read---

Say aim to it.

But the phrase he alludes to is, to cry aim; not to say aim.

*Page 228. PINIERO.....*

And when he stands disputing, when you bid him,

Or but thinks of his estate, father, mother,

Friends, wife and children, is a fool; and I scorn him.

The sense requires that we should amend the last line, and read---

And *he who* stands disputing, when you bid him.

*Page 236. ARMUSIA.....*

These forcings and these fears I bring along with me,  
These impudent abuses offered to you.

I think we should read offer to you, instead of  
offered.

*Page 237. QUISARA.....*

Yet, to try your obedience.

ARMUSIA....I stand ready, lady,  
Without presuming to ask any thing.

QUISARA.....

Or, at this time, to hope for further favour.

I have no doubt but Sympson is right in making  
the line---

Without presuming to ask any thing,

Part of Quisara's speech.

*Page 238. QUISARA....*You are too saucy,

Too impudent, to task me with these errors.

This is one of the many passages in which to  
task is used in the sense of to tax.

*Page 242. GOVERNOR.....*

And then I am reveng'd, let the Gods whistle.

We must read---

And when I am reveng'd,

As in Seward's edition.

*Page 243. PINIERO.....*

This founds a gentleman.

We must read---

This sounds a gentleman,

As in Seward's edition : and the meaning is, This sounds like a gentleman.

*Page 246.* PINIERO....I am gladder

That you made but believe you were cruel.

This is ill-expressed ; but the meaning is clearly this---I am gladder that you did but make me believe you were cruel, and were not so in reality. Seward's feeble expletives should not be admitted.

*Page 246.* PINIERO....To kill a man!

If you will give me leave to get another,

Or any she that play'd the best game at it,

And 'fore a woman's anger prefer her fancy:

This passage, although unnoticed by any of the Editors, is absolute nonsense as it stands. It is probable that some line is omitted, which I shall not attempt to supply. No change of any of the words only will reduce it to sense.

*Page 247.* GOVERNOR.....

You are a princess of that excellence, &c.

I am amaz'd, lady.

Seward proposes to read---

I am aged, lady,

Which would injure the sense of the passage; and is, indeed, a very strange amendment where none was required.

Page 248. GOVERNOR.....

Or bring them home to our devotions,  
Which will be blessed, and for which you sainted,  
But cannot be, and they go; let me bustle.

The pointing of this passage proves to me that the Editors mistook the meaning of it. There should be a full-point after sainted; for this speech, as addressed to Quisara, is ended there. The last line is said aside, and should run thus---

But cannot be; *an* they go, let me bustle.

Or---

But cannot be; and they gone, let me bustle.

I should prefer the former, as nearer to the old reading; and the word *and* is frequently written instead of *an*.

Page 254. ARMUSIA.....

And for that love command me, &c.  
Something of such greatness to allow me,  
Those things I've done already may seem foils to.

We should read, in the second line---

Something of such a greatness *too*, allow me.

That is, Let me not only receive your commands, but let them be of such magnitude and difficulty, that my former actions shall appear as foils to set them *off*. Both the sense and grammar require this amendment. To allow, here means to appoint or allot.

*Page 257. ARMUSIA....*And know, woman,  
That for *all* this trap you've laid to catch my life in,  
To catch my immortal life, I hate and curse you.

The second line should run thus---

That for this trap you've laid to catch my life in,  
Without the word *all*, which injures both the  
sense and the metre.

*Page 257. ARMUSIA.....*  
And where I meet your mammet gods, I'll swing 'em  
Thus o'er my head.

Sympson says, that in all the old editions the  
reading is---

————— Your Mahomet gods.

The assertion may be true; but the reading was  
certainly wrong. These islanders were not Ma-  
hometans, but Pagans. Your mammet-gods,  
means your puppets of gods. He had said before,  
in this very scene, that Quisara's gods were pup-  
pets.

*Page 262. QUISARA.....*

If we had not prevented violently—  
Have laid hands on her own life.

A line is not wanting in this passage, as the Edi-  
tors suspect. The obscurity arises from the false  
pointing, and a trifling error, the reading *have*,  
instead of *bad*. It should run thus---

And if we had not prevented, violently  
Had laid hands on her own life.



*Page 260. QUISARA.....*

Well, prophet, I shall prophesy I shall catch you.

I believe we should read--

—— I do prophesy I shall catch you.

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*WOMAN'S PRIZE; OR THE TAMER TAMED.*

*Page 280. MOROSO....*What tho' his other wife,

Out of her most abundant soberness,

Out of her daily hues and cries upon him.

This quality of soberness ill agrees with Catherine, and her daily hues and cries. I have no doubt but we should read sourness, instead of soberness.

*Page 281. FRANIO.....*

His very frown, if she but say her prayers

Louder than men talk treason, makes him tinder.

I agree with Sympson that this passage is nonsense as it stands. Some amendment is necessary. I should read---

The very sound, if she but say her prayers, &c.

*Page 281. FRANIO.....*

The motion of a dial, when he's testy,

Is the same trouble to him as a water-work.

I suppose that a water-work means a water-mill.

*Page 283. ROWLAND....* Why then take this way?

This line should be pointed thus---

Why, then take this way.

The point of interrogation destroys the meaning: he is not asking a question, but pressing Livia to follow his advice.

*Page 283. LIVIA.....*

'Till be a childish, and a less prosperous course.

Read---

'T will be a childish, &c.

As in Seward's edition.

*Page 283. LIVIA.....*

His mouldy money! Half a dozen riders,

That cannot sit, but stamp fast to their saddles.

A rider is a Dutch coin, impressed with the figure of a man on horse-back, and worth about twenty-seven English shillings.

*Page 284. LIVIA.....*

No, Rowland, no man shall make use of me.

That is, make money by me, and marry me for that purpose.

*Page 285. BIANCA.....*

'Till shew the rarer and the stranger in you.

Read 'twill, instead of till.

*Page 289. LIVIA....*Then I'll leave you, ladies.

I agree with the Editors, that---

There I'll leave you, ladies,

Would be the better reading.

*Page 289. MARIA.....*

My rest is up, wench, and I pull for that

Will make me ever famous.

My rest is up, means my stake is laid. It is a  
common phrase in these plays.

*Page 290. JACQUES....*Call you this weddings?

We should read---

Call you this wedding?

*Page 291. PETRUCHIO....*I am not the first

That has miscarried; so that's my comfort:

This line should be pointed thus---

That has miscarried so; that's my comfort.

*Page 291. PETRUCHIO.....*

Well said, Goodwill; but where's the staff, boy?

Staff must be the true reading; but there is  
evidently an allusion to some old proverb not  
now in use.

*Page 292. PETRUCHIO.....*

What may be done without impeach or waste,

I can and will do.

We surely should read---

———— Without impeach of waste,

Instead of *or*.

*Page 292. PETRONIUS.....*

Will you to bed, son, and leave talking?  
To-morrow morning we shall have you look,  
For all your great words, like St. George at Kingston, &c.

Sympson wishes to give the last lines of this speech to Sophocles, as ill-becoming the gravity of Petronius: but Sophocles is the graver character of the two; and Petronius, of all the characters in the play, is the most jocular, particularly so in the first Scene of the fourth Act.

*Page 293. JACQUES.....*

Not a cat-hole but holds a murderer in it.  
A murderer is a species of artillery.

*Page 302. SOPHOCLES.....*

Such a regiment of Ruttlers  
Never defied men braver.

Ruitres was a name given to a body of German troops in the service of France; but a play upon the word is here intended. Braver means here more bravely.

*Page 304. LIVIA....Sue out your understanding,  
And get more hair to cover your bare knuckle!*

As knuckles are not usually covered with hair, the sense requires that we should read bare *nod-dle*, instead of knuckle.

*Page 305. MOROSO.....*

Which I held more than wonder,  
I having seen her within's three days kiss him, &c.

Within's, for within these, is a vile contraction,  
which ought not to be continued in any good edi-  
tion, though authorized by the old.

Page 307. LIVIA.....

I've shifted sail, and find my sister's safety,  
A sure retirement.

My sister's safety means, my sister's place of  
safety, her strong hold.

Page 314. PETRUCHIO.....And housewife,

As good as the wise sailor's wife.

Meaning Penelope, the wife of Ulyses.

Page 315. JACQUES.....

They serve sure, and are swift to catch occasion.

Sympson says, that to serve sure means, to ob-  
serve; but it is a military phrase, and means, to  
act like steady soldiers.

Page 315. JACQUES.....

They heave ye stool on stool, and fling main pot-lids,  
Like massy rocks; dart ladles, toasting-irons,  
And tongs, like thunder-bolts.

The old and true reading is *tossing* irons, which  
the Editors, misled by Sympson, have exchanged  
to *toasting* irons. Sympson asks, what are toss-  
ing irons? I might as well ask, what are toasting  
irons? But he mistakes the construction of the  
passage: the word *tossing* is not used as an epi-  
thet of description, but as the participle of the verb  
to toss, and means only that they tossed about

irons and tongs like thunderbolts; irons may mean,  
either fire-irons, or smoothing-irons.

*Page 317. PETRUCHIO.....*

Which would have made made Don Hercules horn-mad.

Strike out one of the *made's*.

*Page 318. JACQUES.....*The two grand capitanos,

They brought the auxiliary regiments.

That is---

They who brought the auxiliary regiments.

*Page 321. CITIZEN.....*If ye beat us off,

Without condition, and we recant,

Use us as we deserve.

This is sense as it stands; but, considering the  
context, I have no doubt but we should read, and  
we recreant, instead of recant; for she proceeds  
in reciting the punishment of recreant knights.  
And in the 301st page, Petruchio says---

We will beleaguer them,

And either starve them out, or make them recreant.

*Page 322. PETRONIUS.....*I have you, whore!

LIVIA.....It must be his then, sir,

For need will then compel me.

There is little, if any, sense in this passage as it  
stands. We should read---

I must be his, then, sir,

For need will then compel me.

And Livia's meaning is, If I am to be a whore,

I must first be his wife, and then need will compel  
me to become so.

*Page 325. ROWLAND.....*

If thou cans't love so near to keep thy making,  
Yet thou wilt lose thy language.

That is, If you can love so prudently and  
thriftily as to preserve thy making, yet thou wilt  
lose thy language.

*Page 228. JACQUES.....*The tumbrel,

When she had got her ballast.

A tumbrel is a kind of bum-boat, unfit for sail-  
ing. In the 242d page, Petruchio says---

Either she grows a tumbrel,  
Not worth the cloth she wears, or springs more leaks  
Than all the fame of his posterity  
Can stop again.

*Page 334. SOPHOCLES.....*

And if I do not venture it's.

We should surely read---

And if I do not venture it.

*Page 347. PETRUCHIO.....*

But while she shews all these, and all their losses,  
A kind of linsey-woolsey mingled mischief.

That is, while she shews all these bad qualities,  
and at the same time the want of them all.

*Page 356. PETRUCHIO.....*

I'll go to plough *again*, and eat leek-porridge.

Sympson informs us, that the editions, in ge-

neral, want the dissyllable *again*, and they are right; for as it does not appear that he was ever at plough before, the word *again* was a nonsensical interpolation.

*Page 360. PETRUCHIO.....*I took a leprosy,

Nay worse, a plague, nay worse yet, a possession,  
And had the devil with thee, if not more.

A possession means, become possessed by a devil. If not more means, if not more devils than one.

*Page 370. PETRONIUS.....*

By any means; to the book, son.

The book means the deed they were to sign.  
So Glendower says, in the First Part of Henry the Fourth---

By this our book is drawn, we will but seal,  
And then to horse immediately.

The book here means, the instrument by which Glendower, Percy, and Mortimer, shared the kingdom amongst them.

*Page 372. JACQUES.....*Till her memory

Were cast ashore again, with a strong sea-breach:

We should read---

A strong sea-breeze.

*Page 374. JACQUES.....*

A sedgely curse light on him, which is Pedro.

The fiend ride thro' him booted and spurr'd, with a scythe  
at his back.



The curse itself is very clearly described; but why it is called the sedgely curse, I cannot comprehend.

There is a similar passage in Massinger's *City Madam*, page 304, where Plenty says—

If he speak

Her language, may the great fiend, booted and spurr'd,  
With a scythe at his girdle, as the *Scotchman* says,  
Ride headlong down her throat.

#### THE NOBLE GENTLEMAN.

Page 385. MARINE... ..Tis a name that *draws*  
Wonder and duty from all eyes and ears.

JACQUES....And so your worship's land within the walls.

The word *so*, in Jacques's speech, has the force of also: his meaning is, that the name of Courtier, not only draws wonder from all eyes, but draws his master's land also within the walls.

Page 391. LADY.....

Now you speak like yourself, and know like him  
That means to be a man.

That is, Now you speak like yourself; and, let me tell you, like one that means to be a man. There should be a comma inserted after the word *know*. It is unnecessary to read *now*, as proposed

by the Editors, the present reading being preferable.

Page 309. CLERIMONT.....

They must be bright, and shine, their clothes soft velvet,  
And the Tyrian purple, like the Arabian gums,  
Hung like the sun, the golden beams on all sides.

I cannot think that what the Editors call the present division, by which, I suppose, they mean the present pointing, will make sense of the passage as it stands: it could never have been the intention of Clerimont to compare either the visitors or their clothes to Arabian gums.

Sympton's reading of Arabian gem-hung, is rather ingenious, but not satisfactory. It appears to me, that the passage should run thus---

Their clothes soft velvet,  
And the Tyrian purple, *smell* like th' Arabian gums;  
Hung like the Sun, &c.

So, in the Coronation, Arcadius says---

There is necessity sometimes to say,  
This, madam, breathes Arabian gums, &c.

Page 400. JACQUES..... How she plots

With our young Monsieurs, to milk dry husband.

Read---

To milk dry *her* husband,

As in Seward's edition.

Page 404. LADY.....

Aye, you have kept me here triumphing  
These seven years, &c.

This speech belongs to Maria, not to the Lady;  
and so it is in Seward's edition.

Page 407. LADY.....

To make an ass of her beloved husband,  
Without good ground; but if they will be drawn  
To any reason by you, do not gull them;  
But if they grow conceited of themselves, &c.

The word *but*, as it is now placed in the second  
line, destroys the sense of the passage: we must  
either strike it out entirely, or transpose it, and  
read--

Without good ground, if they will *but* be drawn  
To any reason by you, do not gull them,  
But if, &c.

Page 413. GENTLEMAN.....

If you be dirty, and dare not mount aloft,  
You may yield now.

Sympson wishes to read dirt-ty'd, but dirty is  
right. In the next page but one, Marine says to the  
lady--

All thy counsel  
Hath been to me angelical; but mine  
To thee hath been most dirty, like my mind.  
And in the next scene, Jacques says--

We were wise  
Only in seeking to undo this honour,  
Which shew'd our dunghill-breeding, and our dirt.

Page 417. CLERIMONT.....

Oh! Jacques, had I even dreamt of this,  
I had prevented him.

That is, I would have been beforehand with him.

*Page 419.* JACQUES.....Sir, my business  
For taking those crowns must be dispatch'd.

We should read---

For taking up those crowns, &c.

As in Seward's edition.

*Page 423.* LADY.....Even from the king himself.  
SHATTILLION....As you're a woman,  
I think you may be cover'd: yet your prayer  
Would do no harm, good woman.

Shattellion means to say, that as she was a woman, she might pronounce the king's name without being uncovered: but rebukes her for not accompanying the king's name with a prayer for his welfare; which she does immediately, by saying, God preserve him.

*Page 428.* MARINE.....Wait for my coming to  
Take up post-horses, and be full of speed.

For the reason Sympson assigns, I think he is right in reading *go*, instead of *to*.

*Page 430.* SHATTILLION.....  
The father of King Pepin (who was sire  
To Charles the Great) and famous Charlemain.

The parenthesis, in this passage, entirely destroys the sense: it makes Pepin father to Charlemain; and Charles the Great, and Charlemain, two

distinct persons; it must, therefore, be struck out,  
and the lines pointed thus—

The father of King Pepin, who was sire  
To Charles, the great and famous Charlemain.

*Page 433. LANGUEVILLE....*Be ruled,  
And follow my advice, he shall by thine.

Read, as in Seward's edition---

———— He shall be thine.

*Page 439. BEAUFORT....*Make no noise,  
For waking of the watch.

That is, Lest you should wake them.

*Page 442. MARINE....*My state again.

That is, I will resume my state again. A state means, the canopy under which the throne, or a chair of dignity, was placed. Marine had descended from it to salute his cousin, and now resumes it.

*Page 452. JACQUES.....*

You should have had a sumpter, though it had cost  
Me the laying in myself.

Sympson proposes to read---

—— *The buying one myself.*

But if any amendment were necessary, one much more simple would answer the purpose---the reading---

—— The laying out myself.

I do not think, however, that any amendment is

required; as the laying in may well mean the providing of it, which Jacques' says he would have done at his own expence. To lay in coals, to lay in provisions, is a common mode of speech.

*Page 455. GENTLEMAN.....*

Monsieur Marine, pray let me speak with you.

Sir, I must wave you to conceal this party;

It stands upon my utter overthrow.

This cannot be right; for why should Marine's departure involve the utter overthrow of the gentleman? or how can the word party mean the resolution of departing, as Sympson supposes? The gentleman advises him secretly not to stir a foot, though Beaufort should urge him to it; and requests, at the same time, that he would conceal this advice, as he would be ruined if it were known that he had given it. It is evident, therefore, that we should read—

Sir, I must wave you to conceal this *parley*,

Instead of *party*. I must wave you, means I must incline you.

*Page 463. MARINE.....*

I thank you, Duchess, for your kind advice;

But now we don't affect those ravenous beasts.

Was there any other time at which she did affect them? We should certainly read—

But know, we don't affect these ravenous beasts;

Which is better sense, and has more of mock dignity in it than the present reading.

## VOL. IX.

## THE CORONATION.

Though Sympson's reason for giving this play to Shirly may possibly be controverted, I have no doubt but he is right. The style of this play is totally different from that of Beaumont and Fletcher: it is written in an unnatural, hobbling kind of metre, such as we do not find in any of their other productions. Their errors generally arise rather from licentiousness than dull precision: they are rather careless in their metre, than languidly correct.

*Page 10. SOPHIA.....*

I know you would not have me look upon  
You like a courtier, but a favourite;  
That title were too narrow to express  
How we esteem you.

It appears, that the quarto of 1640 reads—

————— *Not a favourite;*

Which is the true reading; and means, not even as a favourite, for that title were too narrow to express my esteem for you. The same idea oc-

curs in the 8th page, where Antigonus, speaking of Arcadius, says—

There's a spark! a youth moulded for a favourite!  
The queen might do him honour.

To which Philocles replies—

Favourite!  
It is too cheap a name.

*Page 14.* SELEUCUS.... You are my sovereign;  
I dare not think—yet I must speak somewhat,  
I shall burst else.

Sympson's raillery is indeed ill-founded. Seleucus does not mean to say that he dare not think at all, but that he dare not indulge a particular thought which suggested itself to his mind; probably a suspicion of the Queen's passion for Arcadius.

*Page 17.* LYSANDER.... I do not like those hasty  
Turnings, and whirls of state.

The old reading is—

——— These hasty  
Proceedings, and whirls of state;

And should not have been changed, as there can be no objection to it. Why Seward introduces the word turnings into this passage, merely because he finds the word turns in another, I am at a loss to know.

*Page 18.* ARCADIUS.....  
Thy lustre wants the admiration here.



No amendment is necessary in this passage;  
but I should be inclined to read—

Thylustre wants *due* admiration here.

Page 23. PHILOCLES....It is  
Enough to question you.

That is, to have you called to question.

Page 31. SOPHIA... ....  
Arcadius, you must refuse my love,  
Or shame this kingdom.

This is absolute nonsense, though unnoticed  
by the Editors. We must undoubtedly read—

You must refuse my love,  
Or *share* this kingdom.

Meaning, that he must either reject her love, or  
share the kingdom with her. She could not  
mean, that his not accepting of her love would  
shame the kingdom.

Page 35. SELEUCUS.....  
A poor shadow of the world, a walking picture:  
I should read—

A poor shadow *in* the world.

Page 36. SELEUCUS....Is it not pity any division]  
Should be heard out of musick ?

That is, except in musick.

Page 36. SELEUCUS.....  
B'y' Captains, that like fools will spend your blood  
Out of your country! you will be of less  
Use than your fathers.

The old reading is---

Buy captains, &c.

Which was certainly wrong, and Seward was right in amending it : but he has contracted his amendment in such a manner, that it is impossible to know what it is he means. If b'y' means be ye, that is, if you be, he is right.

*Page 42. ARCADIUS.....*

Now my foot's in the stirrups, and mounting.

Read stirrup, instead of stirrups.

*Page 42. ARCADIUS....*I shall never be in charity

With a crozier's staff again.

We must read---

With a crozier-staff again,

Instead of crozier's.

*Page 43: MACARIUS.....*

By an early engagement of your affection

To Lysimachus, exempt this testimony :

Had he been Arcadius, &c.

This passage should be pointed thus---

By an early engagement of your affection

To Lysimachus ; (exempt this testimony)

Had he been, &c.

Exempt this testimony, means without this testimony.

*Page 46. CASSANDER.....*

We come to visit your late prisoner.

That is, the prisoner lately committed. So, in Henry the Fifth, the King says—

Who are the late commissioners?

Meaning the commissioners lately appointed.

*Page 55. FORTUNE.....*

Here all is cold as the airs of winter.

This is Theobald's reading, adopted by the Editors as an amendment; the only effect of which is to destroy a poetical beauty. The old reading is—

Cold as the hairs of winter.

Alluding to the isicles on the beard of Hyems; it must therefore be restored.

*Page 63. SELEUCUS.....*All my cares

Level to this, that I may worthily

Manage the province.

No amendment is necessary. Manage the province means, discharge my duty properly as a king.

*Page 72. SOPHIA.....*

'Tis misery to feed, and not know where

To place my jealousy.

We should read—

'Tis misery to *feel*, and not know where, &c.

*Page 76. LEONATUS.....*But wherefore stays

Demetrius and Sophia, at whose names

A gentle spirit walk'd upon my blood?

The present reading is not reprehensible; but Sympton's amendment, the reading *wakes* upon my blood, is much more poetical.

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THE SEA VOYAGE.

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Page 85: ALBERT.....

For you I put to sea to seek your brother.

There does not appear to me to be any inconsistency in the passage. The object of this present voyage was to seek her brother, though Albert's original destination was different.

Page 86. MASTER.....

Fling o'er the lading there, and let us lighten her,  
All the meat and the cakes.

The cakes on board could be no great weight:  
we must surely read, and the *casks*.

Page 90. NICUSA.....

The boat, it seems, turned over,  
So forced to their shifts.

Read, as in Seward's edition—  
So forced them to their shifts.

Page 91. TIBALT.....

Art thou not purl'd with scabs?

A purl means a rough kind of edging, which women sew on ruffles and handkerchiefs, &c.

Page 98. TIBALT..... Then there wants mustard,  
But the fearful surgeon will supply you.

Sympson proposes to read *careful* surgeon;  
but there is much more humour in the present

reading, though not of a very delicate nature. The mustard that Tibalt alludes to, is frequently supposed to be produced by fear. Sympson is sometimes too innocent for his authors.

*Page 103. CROCALE.....* This place yields  
Nor fauns, nor satyrs, or most lustful men.

We should read with Sympson—  
Or *more* lustful men.

*Page 114. SURGEON.....*  
But to suck out the humorous parts. By all means  
Let's kill her in a chafe.

The should be a comma, not a full point, after the word *parts*.

*Page 122. ROSALIA.....* As I love goodness,  
It makes me smile in the height of all my fears.

This speech should be restored to Aminta, to whom it belongs, in all the old editions, though given by the Editors to Rosalia, and very injudiciously. Aminta was in the height of fear at this time; but what fears had Rosalia?

*Page 123. ROSALIA.....*  
Since I knew what wonder and amazement was,  
I ne'er was so transported.

Seward gives these lines to Clarinda, but unnecessarily. Rosalia was not transported with delight, but surprize.

*Page 151. SEBASTIAN.....*  
These cheeks and *fronts*, tho' wrinkled now by time,  
Which art cannot restore, had equal pureness.

We should read—

These cheeks and *front*,

In the singular.

*Page 152.* SEBASTIAN.....Sir, in your looks I read  
Your suit of my Clarinda—she's your's.

This speech is evidently addressed to Raymond; and Aminta had prepared us for this event, by telling Clarinda, in a former scene, that she had another brother—

That far excels this,

Both in the ornaments of man and making.

The old withered Nicusa would have been a wretched husband for the lovely Clarinda; nor could Sebastian have addressed in such a formal manner his nephew, and only companion for a course of years.

VOL. IX.

THE COXCOMB.

Seward, in his note on the Prologue of this Play, recites the Stationer's Preface to it, in the edition of 1647; and asserts, that what he says is a glaring contradiction to the following passage in the Prologue—

The ignorant multitude, &c.

Condemn'd it for its length;

That fault's reformed.

But Seward is wrong; he forgets that this Prologue was the Prologue to the Play, as acted on its revival, and not a Prologue to it, as published in that edition: it was curtailed in the representation, but is now given to us as originally written.

*Page 161.* UBERTO....We'll crown your liberal feast  
With some delightful strain, fitting your love  
And this good company.

MARIA....Since you enforce it,  
I will not plead the excuse of want of skill,  
Or be or nice, or curious.

Seward is equally unfortunate in his censure of this passage. A masque means, not only a species of dramattick performance, but a festive entertainment, a ball, at which it was usual for the company to wear masks. This was the mask here intended, and accordingly we find that the ball takes place; and we cannot suppose that it was without music, as in this very scene a servant enters with musicians. But, before the ball began, Uberto wishes that Maria would entertain them with some delightful strain, which she is about to do, when the servant announces the two gentlemen. The Editors conclude that the dance must have been without music; for that otherwise the dialogue between the Servant, Antonio, and Mercury, could not be heard; but we know, that music does not prevent conversation between persons not engaged in the dance.

*Page 173.* UBERTO.....Fye, Mr. Constable,  
What golls you have !

Golls was a cant expression for hands.

*Page 174.* Enter SERVING-MAN.....Unready.

Unready means, undressed.

*Page 175.* MERCURY.....The only plague  
Of this house, is the unhandsome love of servants;  
They never do their duty in the right place,  
But when they muster before dinner, -  
And sweep the table with a wooden dagger;  
And then they're troublesome, too, to all men's shoulders.

There seems to me to be no difficulty in this passage. Mercury says, that servants never do their duty properly, except when they muster before dinner, and when they clean the table after dinner of the scraps left on it; which was done with a piece of wood in the shape of a dagger, and even then they were troublesome to the shoulders of the guests. It was, probably, the fashion in former times, as it is now in this and other countries, to leave the cloth on the table after dinner; in which case it became necessary to clear it of the fragments, which was done, it seems, with a wooden dagger.

*Page 178.* MERCURY.....For wronging you.

That is, least I should wrong you.

*Page 180.* MERCURY.....Must it begin so, needs, sir.

That is—

Must it necessarily begin so, sir.



Page 184. TINKER....For sure he got thy whelps,  
If thou hast any; he's *thy* dear dad.

We must read--

If thou hast any, he's *their* dear dad.

Page 189. SERVANT.....

What stallion rogues are these, to wear such trowsers!

The old reading is--

———— To wear such dowssets!

And those who understand the meaning of that word, will not adopt this amendment of Symson's.

Page 189. ANTONIO.....

Oh! my M'Dermot, put me to my master.

We should probably read--

Owen M'Dermot puts me, &c.

Page 190. MARIA.....

Well, Aquavitæ-barrel, I'll bounce you.

This line shews, that the propensity of the Irish to the use of spirits was not of modern date.

Page 193. RICARDO....

Then take the fruits of the earth,

Distil the juice from them, and drink that off:

We'll catch the rain before it fall to ground,

And drink off that, that never more may grow.

That is, that no more fruits of the earth may be produced. Seward mistakes the construction of this passage.

*Page 193. RICARDO....*Or admit  
She were herself.

That is, Admit that she were mistress of her  
own actions.

*Page 195. RECARDO....*Those faults of mine  
Would make it glow, and flame in this dull heart,  
And run, like molten gold, thro' every sin.

The sense requires that we should read---

————— Thro' every *vein*,

Instead of sin.

*Page 196. MERCURY.....*

And I shall hate my name worse than the manner  
For this base broking.

Seward and Sympson wish to read *matter*, instead of *manner*; but it is of no consequence which we read, as the matter would mean the substance, and manner the style, of the letter.

*Page 197. MERCURY.....*

I must confess, I loved you at first.

I have no doubt but we should read---

————— I loved you at first *sight*.

*Page 199. ANTONIO....*Good sweet fact sarving-man.

Read—

Sweet fac't sarving-man;

Meaning sweet faced.

*Page 202. ANTONIO....*I'm almost mad

With the apprehension of what I shall be.

*t t*

Apprehension does not here mean fear, but imagination.

*Page 206. VIOLA.....*

What true contented happiness dwells here !

Sympson cavils without reason at this expression. Contented happiness, means happiness arising from content, not from pomp or riches.

*Page 210. RICARDO....*Unless some tree, &c,  
Hath invited her  
To keep off half a day.

I should read—

To *sleep* off half a day.

The present reading conveys to me no idea whatsoever.

*Page 210. RICARDO.....*

And two-edged winds, that prime  
The maiden-blossoms.

I doubt whether any amendment be necessary; but *prune* appears the best of those proposed, as to *prune*, means to cut off.

*Page 211. RICARDO.....*

And that man that drinks with meat is damned.

If we adopt Sympson's amendment, and read *without* meat, the metre will be equally defective; and it is a stronger expression to say, that he who drinks even with his meat is damned.

*Page 214. NAN....*Are they cursen'd ?

That is, Are they christened? To which  
Madge replies--

No; they call them infidels.

*Page 216.* MOTHER....Do you read, madcap, still?

ALEXANDER....Sometimes, forsooth.

It is evident that this reply belongs to Mercury, not to Alexander, who knew nothing of Mercury's conduct during his travels: and it is to Mercury that the question is addressed.

*Page 219.* MARIA....Since he will be

An ass against the hair.

That is, Against the grain, against the natural course of things The quotation from Shakespeare is nothing to the purpose.

*Page 223.* MARIA....Some are up in the house;

I heard the wife.

Who is this wife? She must mean the mother; but calls her no where else by that name.

*Page 225.* JUSTICE....What do you mean, sir?

CURIO....'Tis for mine own ease, I assure your worship.

The Justice reproaches him for keeping his hat off, which Curio says he does for his own ease.

*Page 229.* RICARDO....If you had meant to lose her,

You might have found there were no echoes here,

To take her name, &c.

Both Sympson and the last Editors entirely

mistake the meaning of this passage, which is this—If you meant to lose her, you should have chosen a place where there were echoes, that would have resounded her name when her true lover should come to seek her: but you might have found that there were no echoes here, and therefore should not have quitted her in such a place; you should have chosen a spot in which all the neighbouring hills and vallies should have resounded Viola.

*Page 242.* RICARDO... Sir, I can nothing say,  
But that you are her father.

That is, that you possess the heavenly disposition of your daughter; and can not only pardon where you have received a wrong, but love where you have received most injury.

VOL. IX.

*WIT AT SEVERAL WEAPONS.*

*Page 246.* OLDCRAFT.....

Could give intelligence where the pox lay lege.

We must read—

—— The pox lay leiger,

As in Seward's edition.

Page 255. WITTYPATE.....

I will make you a participle, and decline you.

To decline means, in a grammatical sense, to modify by various terminations: it also means to degrade. Wittypate uses it in both these senses.

Page 257. PRISCIAN.....

In ore fames sitisque; ignis in vultu, pudor et impudentia.

This passage should probably run thus—

In ore

Fames sitisque; ingeus, invulta, pudor et impotentia.

Priscian, in his studied lines, could not mean to boast of his modesty and his impudence in the same breath.

Page 263. WITTYPATE.....

Good! then you, Sir Bacchus Apollo, shall be  
Dispatch'd with her share, and some contents to meet us  
To-morrow.

What can be the meaning of *some contents*?  
We should read—

——— And some *counters*;

Of which, according to the plan, she was to be robbed.

Page 267. CUNNINGHAM.....

'Less in the coupling season; else they desire  
To fly abroad.

Else means here, at other times.

Page 269. POMPEY....I think he had

Two conceits in it, forsooth—to high, to low.

The old reading is too high, too low, which is equally inexplicable with the present text, which I cannot understand ; and should therefore be inclined to read, One high, one low. Sympson proposes to add the article to the word one, which is very awkward and unnecessary.

*Page 274. POMPEY.....*—If there be  
Any need, you may think of things when I am gone;  
I may be conveyed into your chamber.

It is absolutely necessary, for the sense, to include in a parenthesis the words—

(You may think of me when I am gone)

As in Seward's edition.

*Page 274. NIECE.....*And justly served ;  
Would'st thou once think that such an erring spring  
Would dote upon your autumn ?

Erring is the right reading, and means wondering, capricious, and uncertain ; the other readings are flat, and unpoetical. Erratius, in Latin, has the same meaning. Iago calls Othello an erring barbarian.

*Page 274. POMPEY.....*Hum, hum, hum.  
*NIECE.....*He hums, loth to depart.

In the second folio, both these lines are given to Pompey, which must have been wrong. If the second line is to be spoken by any person, it would come better from the Niece than from him ; but

I suspect that the words, *He bums, loth to depart*, is merely a marginal direction, pointing out the tune which Pompey was supposed to hum, which was that of an old ballad, which began with the words, *Loth to depart*. That there was such a ballad, appears from a passage in Massinger's *Old Laws*, where the Clown says of his wife—

The old woman is *loth to depart* :  
She never sung any other tune in her life.

Page 275. NIECE.....

I'll hurry all awry, and tread my path  
Over unbeaten grounds ; go level to the mark,  
Not by circular bouts:

I have no doubt but Seward is right in reading, *but* by circular bouts : if she did not go by circular bouts, but directly to her work, she could not hurry all awry, or tread her path over unbeaten ground. By saying that she would go level to the mark, she means, that she would have her object always in her aim.

Page 281. WITTYPATE.....

I will not miss a cause, a quantity, a dram.

Seward proposes a strange and very learned amendment, where none is wanting. A cause and quantity, are surely more chymical terms than quart and quint.

Page 288. OLDCRAFT.....

We'll take the air to-day, Niece.



NIECE.... There stands the heir behind you, I must take,  
(Which I'd as lieve take, as take him; I swear.)

The Niece quibbles on the words *air* and *heir*, connected with the word *behind*. She meant to say, she would prefer the *air* behind him, to the *beir* behind him.

Page 286. NIECE.....

Get thee a fresh mistress, thou't make work enough.

I cannot guess what the Editors mean to imply by the contraction *thou't*. Seward reads *thoud'st*, which is intelligible.

Page 300. CREDULOUS.....

Faith, leave it cousin, because my rascals use it.

Read—

Because rascals use it.

Without the word *my*, as in Seward's edition.

Page 314. RUINOUS.....

Bring all the fops you can, the more the better fare.

So the proverb runs backwards.

The proverb alluded to is—The more the merrier, the fewer the better fare.

Page 323. CUNNINGHAM.....'Sfoot, all this is wrong;

This wings his pursuit, and will be before me.

We should read—

And he'll be before me.

Page 335. POMPEY.....

Now would'st thou spare thy husband's head,

And break thy own heart, if thou had'st any wit.

A note of interrogation is necessary at the end of this passage, which is nonsense without it.

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*THE FAIR MAID OF THE INN.*

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*Page 347. ALBERTO.....*And dispute with heaven,  
If the least puff of the rough north wind  
Blast our vines burden.

The old reading is—

Blast our time's burden.

The amendment is Seward's, and well imagined, though I do not think it necessary; for time does not mean age, as he supposes, but season.

*Page 351. BAPTISTA.....*We were married closely.  
Closely here means, privately.

*Page 357. MENTIVALE.....*And if some respects,  
Familiar to myself, chain'd not my tongue,  
I should say, no more, I should; but I'll sit down, &c.

I have no doubt but Seward is right in reading—

I should say more, I should, &c.

The punctuation of the Editors does not make so good sense of the passage, which will remain exceedingly embarrassed; but the omission of the word *no*, makes the expression easy and natural.

*Page 369. Host.....*Ere you go to bed,  
Fail not of that, I pray.

I should suppose that this speech alludes to some directions which the Host had given privately to his wife, and that it is addressed to her. The explanation of the Editors, supposing it addressed to the Clown, is very forced indeed.

*Page 370. Clown.....*

No, no, I will not stale it; but my dear Jews-trump,  
For thou art but my instrument, I'm the plotter,  
And when, &c.

This passage, as it stands, is neither sense nor grammar: we should certainly read—

No, no, I will not stale it *yet*, my dears Jew's-trump.

*Page 385. Mariana.....*

Wherein if strict opinion cancel shame,  
My frailty is my plea.

The meaning of this sentence appears to me to be this—If the strictness of my principles gets the better of my shame, and induces me to reveal what I should blush to confess, let my frailty plead my excuse.

*Page 396. Clarissa.....*'Tis just too.

CESARIO.... Yes, and it is just, Clarissa.

Read—

Yes, it is just, Clarissa,

Without the word *and*.

*Page 403. Pedant.....*

Because I mean to leave Italy, and bury myself in  
Those nether parts, the Low Countries.

Seward remarks, that the Poets mean to call the Low Countries the nether parts of the world. Surely he forgot that they are always called the Netherlands.

*Page 404. PEDANT.....* To be brought in  
At general pay-days; write, I beseech you.

We must read—As general pay-days, for the benefit of the Captains, as he said before.

*Page 408. CLOWN.....* Then does he minister  
A grated dog's turd, 'stead of rhubarb, many times,  
Of unicorn's horn,

That is, instead of unicorn's horn.

*Page 410. FOROBASCO.....*  
Then will I convey thee stark  
Naked to Dev'ling, to buy a pair of brogs,  
To hide thy mountainous buttocks.

Dev'ling means Dublin; but it should seem, from this passage, that Fletcher considered brogs as a species of breeches, not of shoes.

*Page 410. FOROBASCA.....* You cannot  
Endure a cat, sirrah.

The sequel proves that we must read frog, instead of cat; but it is to be doubted whether the error proceeded from the carelessness of the printer, or the inadvertency of the Author.

*Page 412. FOROBASCO.....* Go, get yourself into  
The cottage again,

What cottage? The sense requires **that** we should read—

Get thyself into thy coatage again.

That is, Put on thy clothes.

*Page 418. ALBERTO.....My Cesario,*

Lov'd as my foster-child, tho' not my son,

Which in some countries, formerly not barbarous,

Was a name held most affectionate, &c,

The old reading is—

Which in some countries formerly were barbarous,  
And should not have been changed. The meaning is, that even in barbarous countries a foster-child was held dear.

The Poet probably alludes to Ireland, where fostering was accounted a dearer connection than that of blood.

Seward talks in his note of the adoption of children, as practised by the Romans; but fosterhood and adoption are two distinct ideas, that are no way connected with each other.

*Page 421. FOROBASCO.....*

'Mongst four-score love sick waiting-woman, &c.

I've found

'Bove ninety-four to 've lost their maidenheads.

If there be truth in numbers, we must read five score in the first line, instead of four score.

*Page 423. CLOWN.....He did*

Measure the stars with a false yard, and may now

Travel to Rome, with a mortar on his head.

One class of Presidents in the Parliament of Paris were styled Presidents á Mortier, from a cap they wore, resembling in shape a mortar. This cap, as a mark of dignity and gravity, was adopted by pretended conjurors: it is the cap always worn on our stage by Doctor Faustus, and the Conjuror in the Wives' Metamorphosis.

*Page 423. MARIANA.....* Tho' promising much  
In the conception, were hard to manage,  
But sad in the event.

Seward's complicated amendment cannot be adopted. I should read the passage thus, with a more slight alteration—

Tho' promising much  
In the conception, it was hard to manage,  
But sad in the event.

*Page 427. BAPTISTA.....*  
I would have sought a wife in a bordello  
For my Mentevole, and gladly hugg'd  
Her spurious issue as my lawful nephews.

The word nephews here means, grand-children, a literal translation of the Latin Nepotes.

*Page 428. CLARISSA.....*  
Now we will not be all marble. Death's the worst then,  
And he shall be my bridegroom.

I should strike out the word *now* at the beginning of the first line, as injurious both to the sense and the metre; or, perhaps, we should read *nay*, it instead of.

Page 431. BAPTISTA.....

Long live to do so ; tho' I should fix here.  
 Pardon me, Prospero, tho' I inquire  
 My daughter's fortune.

No amendment is necessary in this passage, but  
 to point it thus—

Tho' I should fix here;  
 Pardon me, Prospero, &c.

Baptista means to say, Though I ought to be satisfied with having recovered a wife, so dear to me, pardon me, if enquire my daughter's fortune.

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#### CUPID'S REVENGE.

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Page 438. HIDASPES.....What I require, shall both  
 At once bring me a full content.

There is certainly a defect in this passage; but  
 it is easily amended by reading—

At once bring me *and you* a full content.

The word both clearly proves that there was some other person besides herself that was to derive content from her request ; and the answer of Leontius shews that he was that person.

Page 439. HYDASPES.....And found himself  
 Contemn'd for that; by every painful man.

The Editors are clearly right in reading *contemn'd*, instead of *conjoined*: every painful man means, every laborious man, who takes pains to fulfil the duties of his profession.

Seward, in his note, accuses the Poets of an outrage on poetical justice, by making this just speech of *Hidaspes* to be esteemed such an act of impiety, as to involve the extirpation of her and her family: but he surely must have forgot, that the *Lycians* were pagans; that *Cupid* was their tutelar Deity; and that, therefore, this just speech, as he calls it must have been the most horrid blasphemy, and the subsequent proceedings to which it prompted highly sacrilegious.

Page 439. *HYDASPES*.....

Man's nature being ever credulous  
Of any vice that takes part with his blood.

Blood means here, disposition, or propensity of nature.

Page 441. *DORIALUS*——We murmur'd at  
This blessing, that was nothing; and cried out  
To the God for endless pleasure.

I believe we should read—

That 'twas nothing;

Meaning, we murmured at this blessing as of no value, a thing that we considered as nothing.

Page 443. *DORIALUS*——

The race of gentry will quite run out now,  
'Tis only left to husbands.



The point should be placed before the word *now*, not after it.

Page 443. DORIALUS—If younger sisters  
Take not the greater charity, 'tis lawful.

This passage, as it stands, appears to me to be nonsense. I should read and point it thus---

If younger sisters  
Take not the greater charity.—'Tis awful !

Dorialis concludes his speech by observing, that their present situation was alarming and tremendous.

Page 444. SONG.....

It shall be accounted oracle and wealth.

Leave out the word *it*, as in Seward's edition.

Page 445. CUPID.....And in this exceeding  
Even gods themselves, whose knees before my altars.

These lines, as Seward observes, are neither grammar or sense as they stand. But a much slighter amendment than the introduction of a whole line, will answer the purpose; the reading, with a very slight alteration—

Even gods themselves, who've knelt before my altars.

Page 446. HYDASPES....Yet doth resemble  
Apollo, as I oft have fancied him,  
When, rising from his bed, he stirs himself,  
And *shakes day from his hair*.

This is a beautiful image, worthy of Shake-

speare himself. It has some resemblance to the following lines, in the 12th Æneid of Virgil—

Postera vix summos spargebat lumine montes  
Orta dies; cum primum alto se, gurgite tollunt  
Solis Equi, *lucem que elatis naribus efflant.*

But the passage before us is still more poetical.

Page 449. CLEORA....Command thy son  
To spare this lady once, and let me be  
In love with all, and none in love with me.

The Editors say that this is certainly corrupt, and that the conclusion of the prayer is a strange one. But they mistake the meaning of the faithful Cleora, who implores Venus to spare her mistress, and to let all her vengeance light upon herself; and, considers the loving all mankind, without being beloved by any, as the severest punishment that could be inflicted on her.

Page 457. BACHA.....  
Just as you are a dozen I esteem you;  
No more.

This is nonsense; but the correction is obvious. We must read—

Just as you are a donor I esteem you;  
No more.

That is, I esteem you only for the presents you give. The following lines support this amendment.

*Page 460. LEONTIUS.....*

*She stains the ripest virgins of her age.*

I believe we should read—

— The ripest virgins of the age;

Though her age may mean, the age in which she lives. The meaning is, that she makes them look faded by the superior lustre of her beauty. So, in the Chances, Frederick, speaking of Constantia, says—

She is

Young as the morning,  
Her blushes staining his.

An expression somewhat similar occurs in the 3d Act of Troilus and Cressida; where Troilus, describing Helen, says of Paris—

He brought a Grecian queen, whose youth and freshness  
Wrinkles Apollo, and makes pale the morning.

*Page 460. LEUCIPPUS.....*

And I will tell your *father*, by this light, sir, &c.

I am inclined to read, with Seward—

And I will tell you farther, &c.

*Page 463, NISUS....I wonder*

From whence this love of the dwarf first sprung.

The answer of Dorilaus plainly proves that this is wrong, and that Nisus wished to know the origin of the dwarf himself, not of Hydaspes's passion for him. We should, therefore, read—

I wonder

From whence this love, the dwarf, first sprung.

Meaning this dwarf, whom she adores.

*Page 470. TIMENTUS.....*

You don't know what it is to be a Queen.

Leontius is described as Duke of Lycia, not as King. The same inadvertency occurs in other parts of the play. Timentus says, in the next Act---

The King and Queen will shortly come forth to you.

*Page 473. LEUCIPPUS....Never let*

The most officious falsehood 'scape your tongue.

An officious falsehood, means a falsehood uttered for a kind and benevolent purpose.

*Page 477. BACHA....Yet ; be not ashamed !*

You did it not yourself ; I will forgive you.

The present punctuation shews that the Editors did not rightly understand this passage. It should be pointed thus---

Be not ashamed

You did it not yourself ; I will forgive you.

And the meaning is, Be not ashamed of your not having kissed me without my bidding ; I will forgive that neglect.

*Page 477. LEUCIPPUS.....*

Keep you, displeased gods, the due respect

I ought to bear unto this wicked woman ;

As she is now my mother, haste within me, &c.

Instead of--

—— Haste within me,

Which is nonsense, we should read---

—— Fast within me,

The sense of which is evident.

*Page 482. BACHA.....*

Is a mere modesty in his expression:

That is, in the expression of him, and his merits.

*Page 486. TIMENTUS....*If his thoughts

(As I must ne'er believe) run with their rages,

He ever was so innocent.

The construction of this passage is rather perplexed; but the sense is, If his thoughts run with their rages, which I must not believe, as he has always been so innocent,

*Page 488. BACHA....*I know the weakness of it.

That is, of the Duke's discretion, compared with that of Leucippus.

*Page 494. ISMENUS....*If he prove not yet

The cunningest, rankest rogue, that ever canted,

I'll ne'er see man again. I know him to bring.

This passage is evidently erroneous. Seward reads--

I know him to be a rogue;

And takes much pains to prove that the words bring and rogue are like to each other in the trace of the letters: but, as he has not convinced me of that, I should rather read---

I know him to *be one*,  
Which might probably have been mistaken for  
bring.

Page 495. TIMENTUS.....

Beside a hate of your still growing virtue  
She being only wicked.

That is, nothing but wickedness ; entirely compounded of it.

Page 497. BACHA....In whom justice,

And all the gods, for our imaginations,  
Can work into a man, were more than virtues.

There appears to be some corruption in this passage ; and Sympson's amendment, the reading of imitations, instead of imaginations, is certainly ingenious ; but a much slighter alteration, in my opinion, will answer the purpose. I should read---

——— *To* our imaginations,

Instead of *for*: that is, according to our conceptions. All the gods can work into a man, means, all *that* the gods can work into a man.

There seems to me to be a striking resemblance between the character of Bacha and that of Congreve's Lady Touchwood.

Page 512. BACHA....If thou fallest off,

Go, be a rogue again, and lie and pander,  
To procure thy meat.

A rogue means here a beggar, as it frequently does in those plays.

*Page 513. ISMENUS....* Good man, he is dead,  
 And past those miseries which thou,  
 Thou salt infection like, like a disease,  
 Flung'st upon his head.

We must strike out one of the words *like*, in  
 the third line, and read---

Thou salt infection, like a disease, &c.

*Page 516. URANIO.....*

God keep me but from knowing him till I die !

We must read---

God keep him from knowing *me* till I die !

She did know him : what she feared was, that  
 he should know her.

*Page 517. LEUCIPPUS....* Therefore take

A nobler trial than thou dost deserve,  
 Rather than none at all.

The word *take* is unnecessarily introduced by Seward ; the sentence is complete without it, if, instead of a colon, we place a comma after the words at all. I cannot discover the great merit which Seward finds in this play ; or think that the omission of any part of it would render it a noble tragedy. In point both of language and metre, it is inferior to other productions of the Poets: the characters are overstrained ; and the incidents so unnatural, that nothing can reconcile us to them, but the interposition of that little deity which gives Seward so much offence. It would be difficult, therefore, to find a fitter title for this drama than Cupid's Revenge.

## VOL. X.

## THE TWO NOBLE KINSMEN.

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*Page 6.* SONG....Not an angel of the air,  
Bird melodious, or bird fair.

I believe that angel is the true reading. But Theobald might have found in Massinger an authority for the word angel, in his *Virgin Martyr*, page 134.

*Page 6.* SONG....Nor chough hoar.

I have no doubt but this is the true reading. The chough is a bird resembling the scaldcrow, but smaller, the head and back of which is of a greyish colour.

*Page 7.* FIRST QUEEN....Who endur'd  
The beaks of ravens, talons of the kites,  
And pecks of crows, in the foul fields of Thebas.

We should read---

Who *endure*,

Instead of endured, as they were still in that situation.

*Page 7.* FIRST QUEEN.....

And, of thy boundless goodness, take some note.



Of thy boundless goodness, means out of thy  
boundless goodness.

Page 10. EMILIA.....

Your grief is written in your cheek.

THIRD QUEEN....Oh, woe!

You cannot read it there. Here, through my tears,  
Like wrinkled pebbles in a glassy stream,  
You may behold them.

Seward and Sympson say that, in repeating these words, the Queen evidently points to her heart. But though she speaks of her heart afterwards, she alludes in this place to her eyes, which she compares to pebbles viewed through a glassy stream; a description which would not apply to her heart.

Page 11. THIRD QUEEN.....

Those that with cords, knives, drams, precipitance,  
Weary of this world's light, have to themselves  
Been Death's most horrid agents.

I think Seward's explanation is right, and that precipitance means the act of precipitation. The Queen is enumerating the various means by which desperate people usually put an end to their existence, and precipitation is one of them.

Page 11. THESEUS....And I *will* give you comfort,  
To give your dead lords graves.

The words *will* in the first line, and *to* in the last, appear to have been erroneously transposed. The passage must originally have run thus---

And I, *to* give you comfort,  
Will give your dead lords graves.

*Page 14.* THESEUS.....

Follow your soldier (as before) hence you,  
And at the banks of Aulis meet us.

The sense of this passage is obscured by the parenthesis and the false pointing: it should stand thus—

Queens,  
Follow your soldier. As before, hence you,  
And at the banks of Aulis meet us.

The first three words are addressed to the Queens; the remainder to Arbesius, whom he had before desired to draw out troops for the enterprize.

*Page 15.* ARCITE....For not to swim

I' the head of the current, were almost to sink,  
At least to frustrate striving.

This is an amendment suggested by Theobald, adopted by the last Editors without reason, and justly rejected by Seward, as it entirely destroys the sense of the passage. The old and true reading is—

For not to swim  
In the *aid* of the current, were almost to sink.

What Arcite means to urge, as a reason for their quitting Thebes, is, that if they struggled against the current of the fashion, their striving

y y

would answer no purpose; and that, if they followed the common stream, it would lead them to an eddy, where they should either be drowned, or reap no advantage from their labouring through it but life and weakness. That speech of Palamon's, to which the Editors allude, is applied to a subject of a totally different nature.

*Page 16. ARCITE....*Where not to be even jump  
As they are, here were to be strangers, and  
Such things to be mere monsters.

The point should be after the word *here*, not before it. Arcite means to say, that not to be precisely such as they are here, were to be strangers, and to be just such, to be monsters.

*Page 16. PALAMON....*For 'tis not scissar'd just  
To such a favourite's glass.

*For* means here because.

*Page 17. PALAMON....*Whose successes  
Make heaven unfear'd, and villainy assured  
Beyond its power; there's nothing almost puts  
Faith in a fever, and deifies alone  
Volatile chance.

This passage, as pointed by the Editors, appears to me to be absolute nonsense; nor can I understand their explanation of it.

Seward's explanation, and method of pointing it, is easy, natural, and unquestionably right. He points it thus—

A most unbounded tyrant, whose successes  
 Make heaven unfear'd, and villainy assur'd  
 Beyond its power there's nothing; almost puts  
 Faith in a fever, and deifies alone  
 Voluble chance.

*Page 18. ARCITE....* Yet what man

Thirds his own worth, &c.

When that his action's dregg'd with mind assur'd

Tis bad he goes about?

The meaning is, What man can exert a third part of his powers, when his mind is clogged with a consciousness that he fights in a bad cause.

*Page 19. HIPPOLYTA....* Yet I wish him

Excess and overplus of power, an it might be

To cure ill-dealing fortune.

The old reading is—

— *Dure* ill-dealing fortune.

*Dure* for endure; which is preferable to the amendment. *Dare* would be better than *cure*; but no amendment should be admitted.

*Page 20. PERITHOUS....* Peace be to you,

As I pursue this war! which shall be then

Beyond further requiring.

This passage is oddly expressed; but the meaning is, Peace be to you as long as I pursue this war! when that is ended, we shall not need to pray for it.

Page 20. EMILIA....But

Playing o'er business in his hand, another  
Directing in his head.

We should surely read---

Playing *one* business in his hand, another  
Directing in his head.

Page 23. EMILIA....This rehearsal

(Which surely innocence wots well) comes in  
Like old importment's bastard; has this end,  
That the true love 'tween maid and maid may be  
More than in sex dividual.

This passage, as it stands, appears to me to be absolute nonsense. What is it that surely innocence wots well? What is old importment's bastard?

The old reading runs thus---

This rehearsal

(Which fury innocent wots well) comes in  
Like old importment's bastard, &c.

It is Sympson who suggested the present reading; by which small change, Seward asserts that he has restored a tolerably good sense to the passage: but neither he, nor any of the Editors, have attempted to explain it.

The passage is certainly exceedingly difficult; but I think that by adhering to the old reading, and extending the parenthesis, so as to include the word *bastard*, it may, with a slight alteration, be rendered intelligible.

Instead of importment, I should read emportment, from the French *emportement*, which signifies passion, or transport; and instead of wots well, I should read wot I well, and then it will run thus—

This rehearsal

(Which fury innocent, wot I well, comes in  
Like old emportment's bastard) has this end,  
That the true love 'tween maid and maid, &c:

And Emilia's meaning is this—

This recital, the innocent enthusiasm of which, I well know, comes in like the spurious offspring, the faint resemblance, of the passion I formerly felt for Flavina, is intended to prove, that love between maid and maid may be stronger than that between persons of different sexes.

This conjecture, however, is offered with much diffidence; but some explanation is better than none.

Page 25. THESEUS.....

But those we will depute, which shall invest  
You in your dignities, and ev'n each thing  
Our haste does leave imperfect.

As the word *even* is here used as a verb, it ought not to have been contracted.

Page 25. HERALD.....

They are sister's children, nephews to the King.  
Read sisters' children.

Page 26. THESEUS.....

Since I have known frights, fury, friends, behests,  
Loves, provocations, &c.

I cannot discover the merit of this enumeration, as Seward calls it, of the ills of human life. The passage appears to me to be a strange nonsensical, bombastical rhapsody, incapable of explanation.

Page 31. PALAMON....We shall die

(Which is the curse of honour) lazily,  
Children of grief and ignorance.

The old and true reading is---

We shall die,  
(Which is the curse of honour) *lastly*,  
Children of grief and ignorance.

Which Seward arbitrarily changes to *lazily*, merely because, in his opinion, the old reading is flat: but, in my opinion, it conveys a stronger sense than the amendment. What Palamon calls the curse of honour, was to die, children of grief and ignorance, lost to fame: with this he concludes his recapitulation of the miseries resulting from their imprisonment. The import of the word *lastly* is, that which is worst of all.

Page 33. ARCITE.....

Quarrels consume us, envy of ill men  
Crave our acquaintance.

This must be wrong. The Editors say this

reading is intelligible; but they have not explained the meaning of it. We must either adopt Seward's amendment, *reave*, or read—

*Cleave* our acquaintance.

I should prefer the latter.

Page 43. ARCITE....And run  
Swifter *the* wind upon a field of corn,  
Curling the wealthy ears, ne'er flew.

The old reading is---

Swifter *than* wind, &c.

Which may stand, if we read *e'er* flew, instead of ne'er flew, in the last line.

Page 43. ARCITE.....  
And happiness prefer me to a place  
Where I may ever dwell in sight of her.  
Happiness means here good fortune.

Page 51. PALAMON.....  
Cozener Arcite, give me language  
As thou hast shewed me feat.

That is, Let your language correspond with the vileness of your actions.

Page 54. DAUGHTER.....  
He has mistook the beck I meant, is gone  
After his fancy.

The old reading is *beake*, which Seward changes to *beck*, which he says is an old English word, signifying a *brook*: but the true reading



is brake. It is out of a bush or brake that Palamon issues when he quarrels with Arcite, page 50; and, in the 70th page, Arcite says—

Oh! retire,  
For honour's sake and safety presently,  
Into your bush again.

*Page 54. DAUGHTER.....*

Food took I none these two days,  
Sipt some water.

I have no doubt but Seward is right in reading---

'*Cept* some water.

Sympson's proposed amendments are unwarranted and unnecessary.

*Page 59. DAUGHTER.....*

He's buy me a white cut, &c.

Read---

He'll buy me, &c.

*Page 59. GERRALD....Go, take her,  
And fluently persuade her to a peace.*

This may be right, but I believe that *place* is the true reading; meaning that he should persuade her to take a place in the dance.

Mr. R. proposes to read appease: but that verb is never used in a neutral sense: you must appease somebody, or some feeling.

*Page 64. SCHOOL-MASTER.....*

Then the beast-eating clown, and next the fool.

Why the beast-eating clown? I should read  
beef-eating.

*Page 70. ARCITE....* Oh! retire,  
For honour's sake and *safely*, presently  
Into your bush again.

I have no doubt but Seward and Theobald are  
right in reading---

For honour's sake and safety;  
That is, for the sake and preservation of honour.  
There is scarcely any difference in the trace of  
the letters between the two words, and the pre-  
sent reading is very lame.

*Page 74. EMILIA....* How their lives  
Might breed the ruin of my name, Opinion.

Seward and Sympson propose different amend-  
ments; but inform us that Theobald, in a mar-  
ginal note, proposed to read, My name's opi-  
nion; which is much in the style of our Authors,  
and I have no doubt the true reading.

*Page 75. THESEUS....* And whether,  
Before us that are here, can force his cousin.

Whether is here used in the sense of which-  
ever, or which of the two.

*Page 81. DAUGHTER....* Do, very early.

The true reading, as Sympson has suggested,  
is very *rearily*.

There is an adjective *rear*, which signifies early,

and from that the adverb is formed. The old reading is, very rarely.

*Page 84. EMILIA....Here Love sits smiling;  
Just such another wanton Ganymede  
Set Jove afire with.*

The old Editors read---

Set Love afire with;

Which is evidently corrupt: but the only amendment necessary is to read *Jove*, instead of *Love*. The meaning of the passage is--

Here Love sits smiling; and with just such another smile Ganymede set Jove afire. The substantive *smile* being understood and comprehended in the participle smiling.

*Page 84. EMILIA....Of an eye as heavy  
As if he'd lost his mother.*

The Editors propose a strange amendment to this passage, and as strange an explanation of it; but the present reading is right. The intention of Emilia is not to represent Palamon as effeminate, when compared to Arcite, but merely to describe his disposition to melancholy.

*Page 85. EMILIA....And these thy eyes,  
These the bright lamps of beauty, that command  
And threaten love; and what young maid dare cross them?  
I should read--*

And these bright eyes  
*They're* the bright lamps of beauty, &c.

*Page 87. MESSENGER....*Arms long and round,  
And on his thigh a sword, &c.

The old reading is---

Arm'd long and round;

Which need not have been changed, as it implies the same meaning.

*Page 39. HYPPOLITA....*They would shew bravely  
Fighting about the titles of two kingdoms.

The word *fighting* is introduced by Seward without authority or necessity.

*Page 89. DOCTOR.....*

Her distraction is more at some time of the moon  
Than at other some.

I should read---

Than at other *time*,

Instead of other some.

*Page 90. DAUGHTER....*Then if you chance to come  
Where the blessed spirits (as there's a sight) we maids, &c.

This passage, as it stands, is neither sense or grammar; but may be corrected with a slight alteration. It should run thus---

Then if you chance to come  
Where the blessed spirits are, (there's a sight) we maids, &c.

*Page 94. ARCITE.....*

True worshippers of Mars, whose spirit in you  
Expels the seeds of fear, and the apprehension,  
Which still is further off it.

Seward's reading---

—— Still is farther off it,

Is supported not only by the old quarto, but by the second folio; yet I cannot think it right, because it does not appear to me to be sense, to say that apprehension is farther off from the spirit of Mars than fear is. I am therefore inclined to adopt Theobald's amendment, and to read---

And the apprehension,  
Which still is father of it.

For we may fairly say that apprehension, that is, a sensibility of danger, is the parent of fear.

*Page 94. ARCITE.....*

Thou mighty one, that with thy power hast turned  
Green Neptune into purple.

The same image occurs in Macbeth---

No, this hand will rather  
The multitudinous sea incarnadine,  
Making the green one red.

*Page 95. ARCITE....And curest the world  
Of the pleurisy of the people.*

This should be written plurisy, not pleurisy. It is a word derived from the Latin *plus*, *pluris*, not from the Greek *pleura*, and signifies fulness to excess. The same expression occurs both in Shakespeare and Massinger---

Love and excess have made you wanton :  
A plurisy of ill-blood you must let out  
By fasting.—MASSINGER, Vol. II. p. 167.

The plurisy of goodness is thy ill,  
 Thy virtue vices.—MASSINGER's *Unnatural Combat*:  
 And in Hamlet, the King says—

For goodness growing to a plurisy  
 Dies in its own too-much.

Page 96. PALAMON... That may'st force the King  
 To be his subjects' vassal, and induce  
 Stale gravity to dance.

The introduction of the words to dance was necessary for the sense; but if the old reading was state-gravity, it has been changed for a worse expression.

Page 96. PALAMON....And the polled batchelor,  
 (Whose youth, like wanton boys thro' bonfires,  
 Have skipt thy flame) at seventy thou canst catch, &c.

We must read, in the last line, *batb*, instead of have, and the parenthesis should be struck out. Seward reads—

Whose *freaks of youth*, &c.

But injudiciously; for though youth may possibly skip the flames of Love, the freaks of youth never do.

Page 97. PALAMON....Nor names concealments in  
 The boldest language.

That is, that talks in the grossest language of what ought to be concealed.

Page 100. DOCTOR....Lie with her, if she ask you.  
 JAILOR...Höa there, Doctor.

We should read—

*Hold there, Doctor;*

That is, Don't go so far: the Jailor not being willing to allow the lover to lie with his daughter.

*Page 103. DAUGHTER.....*

Oh, sir! you'd fain be nibbling.

I agree with Seward in giving this line to the father.

*Page 105. THESEUS....Oh! she must,*

She shall see deeds of honour in their kind,

That sometimes shew well pencilled.

The words of this passage are right, but the punctuation faulty. It should stand thus---

She shall see deeds of honour in their kind,

Which sometime shew well, pencill'd.

The word *well* being connected with *shew*, not with *pencilled*: and the meaning is, She shall see deeds of honour actually performed, which shew well, even when represented in painting. Seward says that deeds of honour are always well pencilled: did he never see a bad historical picture? His amendments are ill-conceived and unnecessary.

*Page 105. EMILIA.....*

There is but envy in that line that shews

The one the other.

Envy here means malice.

*Page 108. EMILIA....I had no end in it.*

The old reading is—

I had no end in it else.

The word else should not be struck out, as it is frequently introduced in these plays in the same manner. It is the style of the Authors.

*Page 110.* THESEUS....Arm your prize,  
I know you will not lose her.

Arm your prize means, take her by the arm.

*Page 111.* PALAMON....Welcome towards the Gods,  
Young and unwarp'd, not halting under crimes,  
Many and stale.

The old reading is unwappered. Timon says in Shakespeare—

That makes the wappen'd widow wed again.

What the true word is, in either passage, I cannot guess.

*Page 116.* THESEUS....In whose end,  
The visages of bridegrooms we'll put on:  
In whose end, means at the conclusion of which.

*Page 116.* THESEUS....For what we lack,  
We laugh, for what we have are sorry still,  
Are children in some kind.

This passage should be pointed thus—

For what we lack

We laugh; for what we have are sorry; still  
Are children in some kind.

*Page 116.* THESEUS....And with you leave dispute  
That are above our question.

Leaves dispute, means to cease to dispute.



## VOL. X.

## THIERRY AND THEODORET.

*Page 127.* THEODORET.....

Your mind that grants no limit,  
And all your actions follow, which loose people  
Dare term ambitious.

This passage, as it is pointed, is very obscure;  
but a parenthesis makes it clear--

Your mind that grants no limit,  
(And all your actions follow) which loose people, &c.  
Dare term ambitious.

*Page 128.* THEODORET.....

And let us all take heed ; these most abuse us.

The word *these* refers to greatness and power  
in the line preceding.

*Page 129.* THEODORET.... This is an impudence,  
And he must tell you that till now mother,  
Brought you a son's obedience, and now breaks it  
Above the sufferance of a son.

To read this passage clearly intelligible, the  
second and third line should be inclosed in a parenthesis.

*Page 131.* THEODORET .... They do but lay lust on you  
And then embrace you, as they caught a palsy.

The sense requires that we should read—

—— As they'd caught a palsy.

Page 133. BRUNHALT.... The young courser,  
That unlick'd lump of mine, will win thy mistress.

Win is the right reading; and means, Will  
make you lose her; will separate you from her.  
The expression is uncommon; but the word is  
used in the same sense in the 161st page, where  
Ordelia says to Thierry—

Strive not to win content from ignorance,  
Which must be lost in knowledge.

Page 135. MARTELL.... First, in the restraint,  
Of her *lost* pleasures.

That is, pleasures now lost to her, which she is  
compelled to relinquish. No amendment is re-  
quired.

Page 140. THIERRY.... But I grow glorious—  
That is, vain-glorious.

Page 143. THIERRY.... Since thou dar'st strive  
In her defame—to murder thine alive.

Thine means, thy mother.

Page 144. THEODORET.....

And that there is no son, *but* tho' he owe  
That name to an ill mother, but stands bound  
Rather to take away with his own danger, &c.

I should read, in the first line, *altho'* he owe,  
instead of *but tho'*; for as the word *but* is repeated  
in the second line, it is superfluous in the other.

a a a

Page 150. MARTELL.....

Unhonest, unaffected, undone fool.

Unaffected here means, insensible of affections.

Page 160. BRUNHALT.....

Come, my Protaldye, then thou glut me with.

The word *thou* is arbitrarily introduced by Seward, and should be struck out.

Page 161. THIERRY.....

Ye wretched flames, which play upon my sight,  
Turn inward! make me all one piece, tho' earth.

The last Editors say, that they cannot conceive why Thierry's being composed of earth should prevent his being all one piece. This observation shews that they have totally mistaken the meaning of the passage. Thierry complains, that he has lost his natural heat in every part of him, except his eyes, which enable him to behold his miseries; he wishes, therefore, either to be entirely himself again, or to become totally insensible: to be all one piece, though that piece should be cold clay only.

Page 163. ORDELIA.....

Were but to praise the coolness of their streams.  
We must read---

'Twere but to praise, &c.

Page 163. THIERRY....Posterity, &c.

Henceforth lose the name of blessing, and leave  
Th' earth uninhabited to people heaven.

The old and true reading is *inhabited*, which Seward changes for uninhabited. He ought to have recollected, that inhabited and inhabitable, frequently means, in the old dramatic writings, uninhabited, and uninhabitable; having also in French the same meaning. In compound words, the adverb *in* generally implies a negative, as inadequate, insensible, &c. So, in Shakespeare's Richard the Second, Norfolk says---

Were I tied to run a foot  
Even to the frozen ridges of the Alps,  
Or any other ground inhabitable.

And Jonson, in his Catiline, says---

And pour'd to some inhabitable place,  
Where the hot sunshine breedeth nought but monsters.

Page 164. THIERRY....If honour unto shame,  
If wealth to want, enlarge the present sense,  
My joys are unbounded; instead of question,  
Let it be envy not to bring a present  
To the high offering of our mirth.

I see no difficulty in this passage; the meaning being clearly this, If the accession of honour to a person condemned, to shame; if the accession of wealth to one in want, enlarge their feelings, my joys are unbounded. He considers himself as relieved, both from a sense of his own inability, or poverty, as he calls it, and a sense of shame also, by Ordellia's temperance. Instead of question means, instead of questioning whether I am happy or

not: let it be considered as malice, not to congratulate me on it.

*Page 165. THIERRY....I, in my want,  
(And such defective poverty, that to her bed  
From my first cradle brought no strength but thought)  
Have met a temperance beyond her's that rock'd me.*

This passage is clearly defective, and requires some amendment. That which I should propose, is to strike out the parenthesis, which destroys the meaning; and to read *as*, instead of *from*, in the second line: it will then run thus---

I, in my want  
And such defective poverty, that to her bed  
As my first cradle, brought no strength but thought,  
Have met a temperance beyond her's that rock'd me.

As my first cradle means, as to my first cradle, the particle to referring to cradle, as well as to *bed*, in the preceding line: with this amendment the passage requires no explanation. That rocked here means, that nursed me.

*Page 166. BRUNHALT... ..  
Griefs but concealed are never dangerous.*

But concealed means, unless when concealed.

*Page 168. BAWDBER....You work's before your eyes.  
Read your works, as in Seward's edition.*

*Page 169. BAWDBER.....  
Plague of the scrivener's running-hand.*

That is, Plague on the scrivener for leaving out in his hurry the blow.

*Page 170. THIERRY....*At what rate I do  
Purchase my mother's absence, to give me spleen  
Full liberty.

We should read---At what rate I'd, instead of  
I do.

*Page 171. BRUNHALT....*Me, sir,  
You never could have found a time to invite  
More willingness in my dispose to pleasure.

These words are addressed by Brunhalt to  
some of the revellers, not to Theodoret.

*Page 173. BRUNHALT.....*  
My sighs and wet eyes from thy-father's will  
Bequeath this largest part of his dominions.  
We must read bequeath'd, instead of bequeath.

*Page 176. THIERRY.....*  
Sorrow must lose a name, where mine finds life.  
I have no doubt but we should read---  
Sorrow must lose her name.

There is an antithesis intended between her  
name and mine.

*Page 176. THIERRY.....*  
If not in thee, at least ease pain with speed,  
Which must know no cure else.

This passage is very obscurely expressed: the  
meaning appears to me to be this---If it be not in  
your power to point out a remedy to my cala-  
mity, put me out of pain by telling me so  
speedily, as you are my only resource.

*Page 182. THIERRY.....*

And meet death like a measure.

That is, like a dance.

*Page 182. THIERRY.....*

And on it shall be graven every age.

Succeeding peers of France, that rise by thy fall.

Every age means, in every age.

*Page 183. THIERRY.....*

And on it shall be graven every age,

Succeeding peers of France that rise by thy fall,

*Tell* thou liest there like old and fruitful Nature.

I perfectly agree with Seward in reading *till*, instead of *tell*, and in his explanation of the passage. There should be a semicolon at the close of the first line; for the words, succeeding peers of France, are not the nominative case, governing the verb *tell*, but the accusative, governed by the word graven in the line preceding.

*Page 183. ORDELLA.....*

And if by my poor death fair France may merit,

Give me a thousand deaths.

The word merit is here used in a very uncommon sense: it means, to profit by, or gain advantage from. So, in the *Woman-Hater*, Arrigo says to Oriana---

Lady, your prayers may do your soul some good;

But sure your body cannot merit by them.

*Page 192. THIERRY....*To whom for herself,

Goodness is dear, and prepare to inter it

In her that was! Oh, my heart! my Ordella!

A monument worthy to be the casket  
Of such a jewel.

This passage, as it stands, appears to be too clear to require explanation. Seward reads---

A monument *only* worthy, &c.

Which surely is unnecessary; and complains of the want of a verb, which I cannot perceive; and if a verb were wanting, the adverb *only* could not possibly supply that deficiency.

Page 194. MEMBERGE....And can you wonder,  
(That in not punishing such a horrid murder  
You did it) that heaven's favour is gone from you?

The sense requires that we should read in the second line---

*For* in not punishing such a horrid murder,  
Instead of *that*.

Page 196. THIRD SOLDIER.....

Aye, by the bread of God, man.

That is undoubtedly the right reading; for the very words are repeated by Vitry, in the next page, as spoken by the Soldier.

Page 198. VITRY....And the fear of the gallows,  
Which is a gentle consumption to it,  
Only *preserve* you from it.

This is the unauthenticated reading of Seward. The old reading is---Only *prefer* it, which is certainly wrong; but the only amendment necessary, is to read *prevent it*, instead of *prefer it*, and that



is a very slight one. A gentle consumption to it, means a gentle consumption compared to it.

Page 199. VITRY....And I hope there is no law  
For spoiling the enemy.

That is, that there is no punishment by law.

Page 199. SECOND SOLDIER.....

Come, there *are* a band of them, I'll charge single.

The sense requires that we should read---

Come there a band of them, I'll charge single.

Page 205. THIERRY....Ye can make

Unwholesome fools sleep for a guarded footcloth.

The following words---*Wbores for a bot sin-offering*, proves that the foot-cloth was to be the reward of the physician for procuring sleep to the patient. Guarded means laced, in all the old plays; and a foot-cloth was a kind of carpet spread over the horses of people of rank.

Page 105. DOCTOR.....

We do beseech your Grace be more reclaimed.

Reclaimed is the right reading, and the expression is taken from falconry. To reclaim a hawk, is to make him tame.

Page 208. MARTELL....Her physician

By this time is attach'd to that damn'd devil!

We must read—

——Her physician

By this time is attach'd too, that damn'd devil!

VOL. X.

*THE WOMAN-HATER.*

*Page 227. VALORE....*If I can find any company,  
 I'll after dinner to the stage, to see  
 A play.

Company means here a company of comedians, not companions, as Seward supposes, which induces him to read--

If I *can't* find any company.

*Page 227. VALORE.....*

All the gallants on the stage veil to me.

We should read---Vail to me; that is, pull off their hats.

*Page 227. VALORE....*His name is Lazarillo.

He is none of these same ordinary-eaters

That will devour three breakfasts, &c.

The Editors justly observe that ordinary, or ordinary, as it was formerly spelt, means only common: but they have not in the text followed their own opinion; for ordinary-eaters, with an hyphen between the words, means eaters at an ordinary; the hyphen, therefore, should be struck out, It is not in the second folio,

*b b b*

*Page 238. DUKE.....*

Before his slain wife gave him that offence,  
He was the greatest servant of the sex.

As it no where appears that Gondarino's wife  
was put to death, I agree with Seward in reading, *lain* wife.

*Page 243. LAZARILLO.....*

Full eight and twenty several almanacks  
Have been compiled, all for several years,  
Since first I drew my breath; four prenticeships  
Have I most truly served in this world ;  
And eight and twenty times hath Phœbus's car  
Run out his yearly course.

There is a serious passage in Shakespearè  
which exactly resembles this ludicrous one of  
our Authors : it is in *All's Well that Ends Well*,  
Act the second; where Helena says to the King--

The greatest grace lending grace,  
Ere twice the horses of the sun shall bring  
Their fiery torcher his diurnal ring;  
Ere twice in murk, and occidental damp,  
Moist Hesperus hath quench'd his sleepy lamp;  
Or four and twenty times the pilot's glass  
Hath told the thievish minutes how they pass—  
What is infirm, from your sound parts shall fly.

I am surprized that our Editors did not consider the present passage as a sneer upon Shakespearè.

*Page 251. ORIANA....* Look on these cheeks,  
They've got enough of nature, true complexion;  
If to be red and white.

Seward proposes to read---

If it be red and white.

I think the present reading may stand, if we remove the semicolon after the word complexion; but I believe the true reading is---

They've yet enough of nature's true complexion,  
If it be red and white.

*Page 251. ORIANA.....*

If these may hope to please you, look *you* here.

The old reading is—

If these may hope to please you, look here.

Seward introduced the feeble expletive *you*, for the sake of the metre, but without authority.

*Page 246. GONDARINO.....*

Are women grown so mankind?

Mankind in this place only means masculine; it has the same meaning in the passage in Monsieur Thomas, to which the Editors refer. My remarks on which will prove the truth of this assertion.

*Page 281. LAZARILLO....*And be it spoken with

Thy reverence, child, abounding virtuous.

The Editors think that Lazarillo alludes to the old Latin saying—

Maxima debetur pueris reverentia;

But he is speaking of the reverence the boy ought to have for him, not his respect to the boy.

LAZARILLO....Were not this house

Subject to martial law?

That is, subject to the inspection of the Marshalsea. So, in the 248th page, Pander says—

Be he rich or poor, if he will take thee with him,  
Thou might'st use thy trade free from constable and marshals.

The public stews of London were formerly established in Southwark, within the precincts of the Marshalsea.

Page 292. LUCIA.....

My book-strings are suitable, and of  
A teaching colour.

The word in all the old editions, and the true reading is, *reaching*; which Seward would not have changed for teaching, had he recollected that reaching means penetrating.

Page 299. VALORE....I know

His most ambition is but a dish of meat,  
Which he has hunted with so true a scent,  
That he deserves the collar, not the halter.

Mr. N. R. says, that collar means the steward's churin; but that was not a collar. I think it rather means a collar of brawn; unless it were customary at the time to ornament with a collar the dog that had distinguished himself in the chase, which I believe was the case; for Richelet, in his French Dictionary, says that—" *Un chien*

*a grand colier, est un chien qui conduit les autres : ces mots se disent figurativement ; d'un habile homme, qui a grand credit, parmi ceux de sa compagnie. Et qui entraine les autres a ses opinions."*  
This appears to me an explanation of the passage.

Page 305. ARRIGO.....

Lady, your prayers may do your soul some good;  
But sure your body cannot merit by it.

The word merit is here used in a very uncommon sense, and signifies to derive profit, or advantage. So, in Thierry and Theodoret, Ordella says—

And if in my poor death, fair France may merit,  
Give me a thousand blows.

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VOL. X.

THE NICE VALOUR, OR PASSIONATE MADMAN.

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Page 319. DUKE....I hope your sports

Answer your time and wishes.

We should read, *answered*, instead of answer.

Page 321. FOURTH GENTLEMAN.....

Set but aside his valour, no virtue

Which is indeed not fit for any courtier,

And we his fellows are as good as he.

The meaning of this passage is sufficiently evident, and will be clearly expressed, if we read, *nor* fit for any courtier, instead of *not*. The amendment proposed by the Editors is unnecessary, and should not be adopted.

*Page 321. FIRST GENTLEMAN.....*

He has almost beat the northern fellow blind,  
That is for that use only.

Mr. R.'s supposition that this was an allusion to Gustavus Adolphus, is one of the strangest ideas that ever entered into the head of a Commentator. It appears, from the sequel, that the Madman was allowed a slave to vent his spleen upon in his angry fit. Poor Galloshia was the wretch hired for this purpose, and the person here meant by the northern man, that was for that use only.

*Page 322. FIRST GENTLEMAN.....*

Ha! I am far from that.

Meaning, That is far from my thoughts.

*Page 325. SHAMONT.....*

You have not seen the like, madam.

A monster worth your sixpence, lovely worth.

Instead of lovely worth, we should evidently read, lowly worth; that is, cheaply worth your sixpence. Seward supposes that Shamont calls the lady lovely worth; but the least attention to the passage, and to the character of Shamont, will shew the absurdity of that supposition. He had called her madam but four words before,

*Page 326. FIRST GENTLEMAN.....*

How courteous he is to nothing, which indeed  
Is the near kin to woman, only shadow,  
The elder sister of the twain, because 'tis seen too.

I can neither understand this passage, or suggest any satisfactory amendment. If we read, Because it's seen thro', it will have some semblance of sense.

*Page 329. SHAMONT.....*

That loves a soldier far above a mistress,  
Thou excellently faithful to them both.

I perfectly agree with Seward in reading—  
Tho' excellently faithful, &c.

And the following line confirms the propriety of this amendment.

*Page 330. LADY....*Perhaps you've heard

The rheumatick story of some loving chandler now,  
Or some such melting fellow,

Rheumatick, means affecting; such as brings rheum into the eyes.

*Page 331. LADY.....*

'Tis less dishonour to us than to fall.

We must read, *Then* to fall, as in Seward's edition.

*Page 331. LADY.....*

But to deceive a wise man, to whose circumspection  
The world resigns itself, with all it's envy.

The old reading is, With all his envy; which



is more poetical than Seward's amendment, and ought not to have been changed. The use of the personal, instead of the impersonal pronoun, is a liberty constantly assumed by all dramatic writers.

*Page 332. SHAMONT....* But as black, sir,  
As ever kindred was, I hate mine own blood,  
Because it is so near thine.

This passage is not sense, as it stands: we should certainly read---

Thou'rt as black sin  
As ever kindred was, &c.

For these lines are addressed to his brother, though not supposed to be heard by him.

*Page 333. PASSIONATE LORD....*  
'Talk of battalions, wooe you in a skirmish,  
Discharge my mind to you, lady, &c.

The old reading is, Divine my mind to you, which must be wrong: we may divine the mind of another, but not our own; and, as the whole speech consists of military phrases, I think Seward's amendment is well conceived, though it differs so much from the former reading.

*Page 334. FIRST GENTLMAN.....*  
If ever truth from man's lips may be held  
In reputation with you, give this confidence;  
And this his love fit.

The Editors say that something seems wanting here; but I can perceive no deficiency.

The Gentleman had told the Soldier, that the person who insulted him was a passionate Madman, and entreats him to give confidence to that which he had told him; adding, that he was then in his love-fit.

*Page 336. CUPID.....*

Have you remember'd a priest, brother?

**BROTHER....** Yes, sister; and this is the young gentleman.

These last words so clearly refer to the Priest, who entered along with him, that I am astonished how Seward could be so puzzled, as to suppose them applied to the Madman.

*Page 337. SOLDIER.....*

A noise ! a threatening ! did you not hear it, sir?

**FIRST GENTLEMAN.....**

Without regard, sir ; so would I hear you.

We should certainly read---

Without regard, sir; so would I have you.

And the meaning is, I heard him without regard to what he said, and I wish you would do the same. It could not be the intention of the Gentleman to affront the Soldier, by saying that he should pay no regard to what he should say, which the present reading implies.

*Page 342. FIRST GENTLEMAN....* Alas, poor Cupid!

Shall she not shift herself?

That is, Shall she not re-assume her own character, and appear like herself?

c c c

*Page 343. GALLOSHIO....I've no bones ;  
My body's all one brewis.*

This is the reading of the last Editors. Seward reads, All one bruise: Sympson proposes to read, All o'er bruises; but the old reading, All one *business*, appears to me preferable to any of these amendments. Galloshio says, I've no bones. They talk freely in the world of ribs and chines, but I have no such things; all mummy; fit to fill gallipots.

*Page 346. LAPET....This being well forced, and urged.  
Forced means here enforced.*

*Page 348. LAPET.....  
Oh! your crush'd nostrils slakes your oppilation.  
Oppilation means obstruction.*

*Page 350. GALLOSHIO....I was sick  
Till I had one, because I am so used to it.*

The Clown means to say that he was sick till he got a kick, he was so used to it; and the kick he got was from Lapet, who is supposed to kick him when he says---

Good morrow to you again, sir.  
Kicking each other was their mode of salutation.

*Page 351. LAPET....Never speak of it,  
For putting men in mind of it.  
That is, Lest you should put men in mind of it,*

*Page 352. CLOWN.....*

As for my honesty, there's no fear of that,  
For I have never a whole bone about me.

Both Seward and Sympson are mistaken in their explanation of this passage. Honesty does not here mean either integrity or veracity, but continence; honesty with regard to women. So Lapet says, in the next page---

If I can get security for his truth,  
I'll never mind his honesty. Poor worm!  
I durst lay him by my wife.

And, in the *Honest Man's Fortune*, when the Duchess of Orleans protests her innocence, notwithstanding her former avowal of incontinency, she expresses it by saying I'm honest.

*Page 353. MADMAN.....*

And you go there, Cupid: away, dissembler.

We should read—

*An* you go there, Cupid.

*Page 354. MADMAN.....*

Thy arrow-heads shoot out sinners.

There can be no reason for leaving out *beads*, as arrows and arrow-heads must have nearly the same meaning. The passage is obscure, but the explanation of the last Editors bids fairest to be right; to shoot out meaning to sprout out, to produce.

*Page 361. SHAMONT.....*

But I have ever had that curiosity  
In blood, that tenderness of reputation,  
Such an antipathy against a blow.

Curiosity means delicacy, nicety, and is an expression that cannot be changed for the better, Shamont, in his retirement, says, speaking of the common herd—

They have no terms of reputation here,  
No punctual limits, or precise dimensions,

Which explains what he means here by curiosity; and, in the next page, the Duke says—

Seek me out grooms,  
Men more insensible of reputation,  
Less *curious*, and precise in terms of honour,

In blood, means in disposition,

*Page 363. GALLANT.....*

Yes, would you should well know,  
I understand it for a box in the ear.

Read—

*I would you should, &c.*

*Page 366. GALLOSHIO....* I never yet took a box in the ear,  
But it redounded.

I believe we should read—

But it *rebounded*.

That is, I never took a box of the ear, but it became in some way a punishment to the person who gave it; and accordingly he comforts himself

now with the thoughts of having angered the person who struck him, to the kidneys.

*Page 371. SECOND BROTHER.....*

There is no tampering with these Cupids longer,  
The mere conceit with womankind works strong.

I suspect that these lines were intended to rhyme with each other, and that the passage originally ran thus—

There is no tampering with these Cupids long,  
The mere conceit with womankind works strong.

*Page 372. MADMAN....As nightingales,  
And things in cambrick rails,  
Sing best against a prickle.*

A rail means a woman's upper garment: so we say a night-rail.

*Page 373. MADMAN....*

Democritus, thou ancient fleerer,  
How I miss thy laugh and ha-sense.

The old reading is ha since, which can bear no meaning: I therefore approve of Seward's amendment, though not of the explanation, which is far-fetched and unnatural. I should rather suppose that ha-sense is a contraction of half-sense. It is common to call a foolish joker an half-witted fellow,

*Page 374. SECOND BROTHER....Most unfortunate,  
To make thyself but lackey to thy spoil,  
After thy sex's manner.*

The old reading is—

To make thyself but lucky to thy spoil;  
Which may mean, You are most unfortunate in every attempt to redeem yourself, and lucky only in these opportunities which conducted you to ruin. The present reading suggests to my mind no meaning whatsoever; and in the kind of explanation the Editor gives of it, he has entirely overlooked the word *but* before lucky, which must be attended to. .

Page 378. LAPET....It will prove a lasting benefit,  
Like the Wise Masters,

The book alluded to is the Seven Wise Masters of Greece: I never heard of the Seven Wise Masters of Rome.

Page 378. LAPET....Thinking indeed,  
'Twill prove too great a benefit, and help  
For one that's new set up: they know their way,  
And make him warden e'er his head be grey.

This passage should be pointed thus—

Thinking indeed,  
'Twill prove too great a benefit, and help  
For one that's new set up; (they know their way)  
And make him warden ere his head be grey.

*E'er* is a contraction for ever, and must be changed for *ere*.

Page 382. SHAMONT.....

I am ill used of all sides; 'tis a fault,  
That fortune ever had to abuse a goodness.

We should read to abuse goodness, without the article.

*Page 383. FIRST GENTLEMAN.....*

And the most admir'd change  
That living flesh e'r had: he's not the man, my Lord.  
That is, He is not the man he was.

VOL. X.

*THE HONEST MAN'S FORTUNE.*

*Page 390. ORLEANS....*And did you  
Entreat the number of them?

There can be no doubt but we ought to read—

*Encrease* the number of them?

Instead of entreat.

*Page 390. ORLEANS.....*

I can have any common charity  
To such a prayer.

The Editors have justly explained the meaning of this passage; but the words, as they stand, do not express it. I should read it thus---

I can from any common charity  
Have such a prayer.



*Page 393.* SECOND LAWYER.....

And your counsel understands  
The business fully.

FIRST LAWYER....They are industrious:

This speech proves that in that of the Second Lawyer we must read understand, instead of understands.

*Page 397.* LONGUEVILLE....And the other stript him.  
That is, outstript him.

*Page 407.* AMIENS....Cast away this buckler.

MONTAGUE....So he is, sir, for he lives  
With one that is undone.

I shall not attempt to explain this passage myself, but must express my dissatisfaction of the explanation given by the last Editors. I never heard before that undone meant unbuckled. There is evidently an allusion to some phrase now out of use. In the Woman-Hater, Lazarillo, expressing his despair at having lost the Umbrana's head, as supposed, says---

Farewell, you lusty archers of the guard,  
To whom I now go give the bucklers up,  
And never more with any of your coat  
Will eat for wagers.

*Page 399.* FIRST LAWYER.....

Oh! Oh! my good lord, have an eye upon him.

I think Seward right in inserting the word I;  
the Lawyer meaning to say, I see him.

Page 489. DUCHESS.....

Our kisses met as temperately as  
The hands of sisters, or of brothers, that  
Our bloods were then as moving.

The word *that*, in the second line, is evidently a corruption. Seward's amendment, the reading of *tho'*, instead of it, will answer for the sense; but I should propose to read *yet*, which is a better expression, and nearer to the former reading. It is not necessary to read *more*, instead of *as*; for the Duchess's marriage with Orleans was a recent event.

Page 409. DUCHESS.....

The sweet temptations that deceive us set  
On this side, and on that side all the tortures.

The old reading, all the *waiters*, must be corrupt, and *tortures* is the best of the amendments suggested.

Page 412. LA POOP.....

Slander is sharper than the sword;  
I've fed these three days upon leaf-tobacco,  
For want of other victuals.

We should certainly read *bunger*, instead of slander. It is of hunger, not slander, that La Poop complains, who was indeed a wretch that could not be slandered. The following lines prove the justness of this amendment; and, in his next speech but two, he says---

*d d d*

But I'll tell you, sir,  
 (Hunger has brought it into mind) I served  
 Once at the siege of Buda, &c.

*Page 414.* MERCHANT.....

As there is no faculty so perilous;  
 So there is none so worthy profitable.

The explanation given by the last Editors of this passage is perfectly just. Seward's objections to the present reading, and the amendments he proposes, are equally injudicious. His objection is founded on a supposition that faculty means profit; whereas it really means the profession of a merchant. And it is surprising that he could suppose, that when Malicorn wishes to gain the confidence of the honest Montague, he should urge it as his opinion, that there was no calling so worthy as that which was profitable.

*Page 424.* DUBOIS....His back and belly

Shall not want warming that can practise me mischief.

We should strike out the word *me*, as in Seward's edition.

*Page 431.* DUCHESS....That my brother  
 Will imitate his ills, that cannot fancy  
 What's truly noble in him.

That is, Can you suppose that the worthy Amiens will imitate the ill qualities of a man who has no relish for his virtues? Seward's

amendment proves that he did not understand the passage.

Page 433. VERAMOUR....She that of a chambermaid  
Is metamorphosed into a madam,  
Will yet remember how oft her daughter  
By her mother, ventur'd to lie upon the rushes.

This is nonsense as it stands. Veramour is describing the woman herself: we must therefore read---

———— How oft her *father's* daughter,  
By her mother, ventur'd to lie upon the rushes.

Page 434. VERAMOUR.....  
That if you were but pleas'd to love,  
I know no Juno worthy such a Jove.

The present reading cannot be right. Seward reads---

That unless you yourself were pleas'd to love,  
Which expresses Veramour's meaning, but departs too much from the old reading. A much slighter deviation will answer the purpose, the reading *not* in the first line, instead of *but*---

That if you were not pleased to love, &c.

Let me add, that no two words are more frequently mistaken for each other than not and but.

Page 437. LONGVILLE....As I live, altho' my packet  
Were like Bellerophon's.

Bellerophon carried a letter from Preatus, King

of Argos, to his father-in-law, in which he enjoined him to put Bellerophon to death.

*Page 437. AMIENS.....*

I would not make choice of one which my estate  
Should do me right in this.

I cannot understand this, and agree with Seward in reading---

I would make choice of one with my estate, &c.

Meaning, that he would purchase with his whole fortune a person to join him in that quarrel, rather than want one,

*Page 441. LONGVILLE.....*

Now comes thy love to the test.

This speech belongs to Orleans, and is given to him in Seward's edition.

*Page 447. LAMIRA....* And my gentlier nature.  
Read gentlier nature, as in Seward's edition.

*Page 448. LAVERDINE.....*

Not so much as his boy but is wanting,

The word but, as Seward observes, should be struck out.

*Page 451. VERAMOUR .....*

Ere sleep had left you to consider,  
Your own important present uses.

Important means here importunate, as it generally does in all the ancient plays.

*Page 454. CHARLOTTE.....*

Still shall I move thee, whilst thy ears reply,  
I cannot or I will not marry thee.

I think we should read---

—Whilst thy *tears* reply;

For his ears to make any reply would be rather extraordinary.

*Page 455. CHARLOTTE....* What more speaks  
Greatness of man than valiant patience?

We must either read, greatness of mind, or  
greatness in man: I should prefer the former.

*Page 456. LONGVILLE.....*

But time and fortune run your courses with him,  
He'll laugh and scorn you when you shew most hate.

The old reading is—

He'll laugh and storm you,

Amended by Seward for a more natural expression: yet I am by no means certain that the old reading is not the true one. Thus Desdemona says, in Othello---

That I do love the Moor to live with him,  
My downright violence, and storm of fortune,  
May trumpet to the world.

*Page 458. LAMIRA.....*

Caroch and haste! one minute may betray  
A life more worth than all time can repay.  
I believe we should read, Caroch in haste.

*Page 465. LONGVILLE....* But I'm glad  
He's come at least.

Read come at last, as in Seward's edition.

*Page 466. LAMIRA.....*

To heighten more the reconciling feast  
I'll make myself a husband and a guest.

I believe we should read—

I'll take myself a husband, &c.

The present reading is not sense.

Page 467. MONTAGUE... ..

Learn to love ale, and play at two-hand Irish.

Irish was a game played with dice and tables, as backgammon is; probably what we now call tric-trac.

Page 467. MONTAGUE.....

Keep a four nobles nag, and a Jack Merlin.

Montague does not mean to say, that he would turn falkner, as Seward supposes, but that he would keep a hawk of an ordinary kind: is every man who keeps hounds, a huntsman; or who keeps horses, an ostler?

Page 469. LAVERDINE.....I ever trusted

It was a woman, and how happily

I've found it so.

We should surely read—

And now happily, &c.

Page 470. MALICORN.....

Say we should all meache here, and stay the feast now,

What can the worst be?

I believe we should read—

Say we should all mefs here, &c.

There is no such word as meache, and miche would not be sense in this place.

*Page 470.* LAVERDINE.....And; by my soul !

Tho' I love meat, as well as any man,  
I care not who he be, if he beat in God's name,  
Such crab-fauce to my meat would turn my stomach.

The Editors found this passage sense, and amended it into nonsense. The old reading is, If he eat in God's name; that is, if he eat *fairly*, without the devil to help him.

*Page 476.* LAMIRA....Such a blessing  
Wet weather wishes.

Whether we read, Wet weather wishes, or washes, as the old copies do, this passage appears to me to be equally unintelligible; and, I believe, there are few readers that have sagacity sufficient to discover with Seward, the genteelness of Lamira's reply. She probably alludes to some proverbial expression, unknown at this day.

*Page 479.* MONTAGUE....I would rattle thee,  
It may be, beat thee, and thy pure fellow,  
The merchant, there, of cat-skins.

This is sense; yet I believe we ought to read---  
———Thy pue-fellow.

*Page 482.* ORLEANS....The late land I took  
By false play from you, with as much contrition  
As *with* entireness of affection, &c.

The old reading is, And entireness of affection; the alteration is made by Seward, who is right in reading *as*, instead of and; but the introduction



of the word with, rather injures the language, and ought to be rejected. The true reading is—

—With as much contrition,

As entireness of affection.

The late land I took, means the land I lately took.

*Page 484. LA POOP....I'll teach thee to climb,*

And come down by the rope; nay, to eat rats.

VERAMOUR.....

I shall devour my master before the prison then;

Sir, I have began my trade.

These last lines should, at all events, be pointed thus---

I shall devour my master before the prison; then,

Sir, I've began my trade.

The sense of the rest of the passage is sufficiently clear; but I know not what to make of the words, before the prison, which are to me totally unintelligible.

#### THE MASQUE OF THE GENTLEMAN OF GRAY'S-INN.

ARGUMENT.....

Then Mercury, for his part, brings in an *Antimasque*.

*Page 499. The second Antimasque* rush in, &c.

The correct mode of spelling this word, is *antemasque*, as it means a prelude to the principal masque.

*Page 495. IRIS.....*

Apparelled in a robe of discoloured taffeta.

Discoloured means, variegated with a diversity of colours.

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FOUR MORAL REPRESENTATIONS IN ONE.

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*Page 509. RINALDS....*I can sing  
 Prophetically nothing but blessed hymns,  
 And happy occasions to this sacred union.

If occasions be the right word, it must mean consequences; but I suspect that we ought to read orisons.

*Page 512. SOPHOCLES....*Not a vein runs here,  
 From head to foot, but Sophocles would unscam, and,  
 Like a spring-garden, shoot his scornful blood  
 Into their eyes, durst come to tread on him.

The last Editors, not comprehending the meaning of this passage, propose to amend it by reading spring-gun, instead of spring-garden; but they entirely mistake the allusion.

It was the fashion formerly in improvements, where there was a command of water, to convey it in pipes, in such a manner, that when you trod on a particular spot, the water played upon you, and wet you severely: these were called spring-gardens. And I remember to have seen one of them at Chatsworth, about five and twenty years ago, which has probably given place, by this time, to more modern and elegant decorations; such practical jokes being no longer in fashion. Spring Garden, which formerly made part of St.

**James's Park**, was probably a garden of this kind. It is to this that Sophocles alludes: spring guns would be a strange anachronism, and destroy both metre and sense. Paul Hentzer, who visited England in 1598, in his description of Nonsuch, the villa of Henry VIII. says, "There is, besides, another pyramid of marble, full of concealed pipes, which spout upon all who come within their reach.

*Page 512. SOPHOCLES.....*

Seven battles have I met thee, face to face,  
And given thee blow for blow, and wound for wound,  
And, till thou taught'st me, knew not to retire.

The Editors have proposed another injudicious amendment, the reading until *fate* taught me, instead of thou taught'st me; but Sophocles clearly means to say, that he had learned to retire from Martius, whom he had worsted in some of their former actions.

*Page 513. MARTIUS.....*

Art sure we've taken him? Is this Sophocles?  
His fetter'd arms say, No; his free soul, Aye.

The sense absolutely requires that we should reverse this last line, and read—

His fetter'd arms say, Aye; his free soul, No.

For the question asked by Martius is, Whether he was a captive or not? It is strange that so palpable a mistake should have passed unnoticed through all the former editions,

Page 489. DUCHESS.....

Our kisses met as temperately as  
The hands of sisters, or of brothers, that  
Our bloods were then as moving.

The word *that*, in the second line, is evidently a corruption. Seward's amendment, the reading of *tho'*, instead of *it*, will answer for the sense; but I should propose to read *yet*, which is a better expression, and nearer to the former reading. It is not necessary to read *more*, instead of *as*; for the Duchess's marriage with Orleans was a recent event.

Page 409. DUCHESS.....

The sweet temptations that deceive us set  
On this side, and on that side all the tortures.

The old reading, all the *waiters*, must be corrupt, and *tortures* is the best of the amendments suggested.

Page 412. LA POOP.....

Slander is sharper than the sword;  
I've fed these three days upon leaf-tobacco,  
For want of other victuals.

We should certainly read *bunger*, instead of slander. It is of hunger, not slander, that La Poop complains, who was indeed a wretch that could not be slandered. The following lines prove the justness of this amendment; and, in his next speech but two, he says---

d d d

But I'll tell you, sir,  
 (Hunger has brought it into mind) I served  
 Once at the siege of Buda, &c.

*Page 414.* MERCHANT.....

As there is no faculty so perilous,  
 So there is none so worthy profitable.

The explanation given by the last Editors of this passage is perfectly just. Seward's objections to the present reading, and the amendments he proposes, are equally injudicious. His objection is founded on a supposition that faculty means profit; whereas it really means the profession of a merchant. And it is surprising that he could suppose, that when Malicorn wishes to gain the confidence of the honest Montague, he should urge it as his opinion, that there was no calling so worthy as that which was profitable.

*Page 424.* DUBOIS....His back and belly

Shall not want warming that can practise me mischief.

We should strike out the word *me*, as in Seward's edition.

*Page 431.* DUCHESS....That my brother

Will imitate his ills, that cannot fancy

What's truly noble in him.

That is, Can you suppose that the worthy Amiens will imitate the ill qualities of a man who has no relish for his virtues? Seward's

amendment proves that he did not understand the passage.

Page 433. VERAMOUR....She that of a chambermaid  
Is metamorphosed into a madam,  
Will yet remember how oft her daughter  
By her mother, ventur'd to lie upon the rushes.

This is nonsense as it stands. Veramour is describing the woman herself : we must therefore read---

———— How oft her *father's* daughter,  
By her mother, ventur'd to lie upon the rushes.

Page 434. VERAMOUR.....

That if you were but pleas'd to love,  
I know no Juno worthy such a Jove.

The present reading cannot be right. Seward reads---

That unless you yourself were pleas'd to love,  
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Bellerophon carried a letter from Preatus, King

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E.....

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ou when you shew most hate.

storm you,

nd for a more natural ex-

no means certain that the  
e true one. Thus Desde-

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The last Editors, not comprehending the meaning of this passage, propose to amend it by reading spring-gun, instead of spring-garden; but they entirely mistake the allusion.

It was the fashion formerly in improvements, where there was a command of water, to convey it in pipes, in such a manner, that when you trod on a particular spot, the water played upon you, and wet you severely: these were called spring-gardens. And I remember to have seen one of them at Chatsworth, about five and twenty years ago, which has probably given place, by this time, to more modern and elegant decorations; such practical jokes being no longer in fashion. Spring Garden, which formerly made part of St.

*Page 393. SECOND LAWYER.....*

And your counsel understands  
The business fully.

*FIRST LAWYER....* They are industrious:

This speech proves that in that of the Second Lawyer we must read understand, instead of understands.

*Page 397. LONGUEVILLE....* And the other stript him.  
That is, outstript him.

*Page 407. AMIENS....* Cast away this buckler.

*MONTAGUE....* So he is, sir, for he lives  
With one that is undone.

I shall not attempt to explain this passage myself, but must express my dissatisfaction of the explanation given by the last Editors. I never heard before that undone meant unbuckled. There is evidently an allusion to some phrase now out of use. In the Woman-Hater, Lazarillo, expressing his despair at having lost the Umbrana's head, as supposed, says---

Farewell, you lusty archers of the guard,  
To whom I now go give the bucklers up,  
And never more with any of your coat  
Will eat for wagers.

*Page 399. FIRST LAWYER.....*

Oh! Oh! my good lord, have an eye upon him.

I think Seward right in inserting the word I;  
the Lawyer meaning to say, I see him.

## Page 513. SOPHOCLES.....

Martius, could'st thou acquire,  
 And did thy Roman Gods so love thy prayers,  
 And solemn sacrifice, to grant thy suit,  
 To gather all the valour of the Cæsars,  
 Thy predecessors, &c.

Mr. Seward's objection to the present reading is justly founded, and the reading of *aspire*, instead of *acquire*, as he proposes, will remove that objection. But I think it would be better to retain the word *acquire*, and to make two very trifling alterations in other parts of this speech; the alterations I mean are, to read *together*, instead of *to gather*, in the fourth line; and *would'st thou*, instead of *could'st*, in the first; for *would'st thou* implies a wish, which *could'st thou* does not. The passage will then runs thus—

———Would'st thou acquire,  
 And did thy Roman Gods so love thy prayers,  
 And solemn sacrifice, to grant thy suit,  
 Together all the valour of the Cæsars, &c.

And the meaning will be, Should you wish to unite in your own person the valour of all the Cæsars, and the Gods should grant thy suit, thou couldst not make my mind go less, &c.

## Page 516. VALERIUS.....Martius,

To eclipse this great eclipse, labours thy fame,  
 Valerius, thy brother, shall, for once,  
 Turn executioner.

The meaning of this passage appears to be

this: Martius, to dispel this great eclipse, *which* obscures thy fame, I, your brother, will act the part of executioner.

Page 517. SOPHOCLES....'Tis to murder  
The living men, which great ones do  
Their studies strangle, &c.

I should read—

'Tis to murder  
The fame of living men, when great ones do  
Their studies strangle, &c.

And the meaning may possibly be this: that when great men, by their power, force others to depart from the principles they have formed, from their studies, they destroy their fame. The passage, however, whatever the meaning of it may be, is very obscurely expressed; of the present reading I can make no sense.

Page 520. NICADEMUS.....A besognio,  
A cocoloch, as thou art.

A besognio means, a beggarly fellow. Cocoloch is probably formed from the French *coqueluche* which signifies an epidemic disease.

Page 521. CORNELIUS....This verifying  
My wife has hornified me.

To mark the meaning of this speech, there should be a comma inserted after *wife*.

Page 522. CORNELIUS....And thy stupe filled like a tide.  
We must read stoop, instead of stupe.

Page 523. CORNELIUS.....

Go thy ways, and provide the cow's udder.

Seward reads, The juice of the cows udder; an unnecessary and unwarrantable amendment. A cow's udder was no despicable repast for a sutler and a corporal.

Page 527. DORIGEN....And all conclude,

That ravell'd the whole story, whose sound heart  
(Which should have been) proved the most leprous part.

The meaning of this passage is sufficiently clear; but it is impossible to reconcile it to grammar as it stands, there being no antecedent to which the pronoun *whose* can possibly refer. I therefore think it necessary to read—

And all conclude

That ravell'd *thy* whole story, &c.

Whose heart, which should have been the soundest part, proved the most leprous?

Page 531. VALERIUS.....

Hard-hearted Dorigen! yield, lest, for contempt,  
They fix thee here a rock, whence they're exempt.

That is, They fix you a rock in this place, from whence the other rocks are taken away; for that is the meaning of the word exempt, from the Latin *eximere*.

Page 537. GERRARD....How will he exclaim,

That my poor aunt, and me.

The sense requires that we should read, *At* my poor aunt and me, instead of *that*.



*Page 538. BENVOLIO.....*

Ferdinand, she's thy own, thou'st have her boy.

Read, Thou shalt have her boy, or Thou'l't have her.

*Page 540. BENVOLIO....Virtuous service,*

So meritorious, Ferdinand, as yours,

(Yet bashful still, and modest ?) should exact

A fuller price than impudence exact.

The parenthesis and note of interrogation in the third line, entirely perverts the sense of this passage, and prove that the Editors did not understand it: they must both be struck out; for Benvoglio means to say, that such meritorious services as Ferdinand's, performed always with bashfulness and modesty, deserved greater rewards than impudence should exact.

*Page 560. RENALDO.....*

And, wench, take thou the man

Whose life thou saved'st.

The Duke's marrying his son, out of gratitude, to the Chambermaid, is somewhat in Prince Prettyman's style.

*Page 561. PROLOGUE.....*

Love, and the strength of fair affection,

Most royal Sir, *what* long seem'd lost, have won

Their perfect ends.

It appears to me necessary, to read either *that*, or *which*, instead of what, in the second line.

*Page 567. CASTA.....*

When shall I pray again, a courtier?

That is, When shall I pray again, if I commence courtier?

Page 571. LAVAL.....

And fain thy mistress wond'rous sick,

We must now read, Feign thy mistress.

Page 571. LAVAL....Let it be something late then,  
For being seen.

That is, Lest we should be seen.

Page 576. GABRIELA....And all you wronged women,  
You noble spirits that, as I, have suffer'd  
Under this glorious beast, insulting man,  
Lend me your causes, then your cruelties.

This is the right reading. Seward's amendment, the reading *base*, instead of *beast*, cannot be admitted; for the word *man* does not denote Laval, but the sex in general. Gabriela invokes the spirit, not only of the few women who might have been seduced by Laval, but of all the women that had ever been betrayed by men.

Page 577. GABRIELA....Hang thee,  
Base bigamist! thou honour of ill women.

I cannot reconcile myself to the last Editor's explanation of this passage; and am rather inclined to adopt Seward's amendment, Thou horror of all women.

Page 585. DESIRE.....

Business of all sides, and of all sorts, swarming.

I am surprized that any Editor should think it necessary to amend a passage so clearly expressed

as this is. It would be more strictly grammatical, according to our present idiom, if we should read—

Business *on* all sides, and of all sorts, &c.

But that is not necessary; as *of*, in this place, has the force of *on*.

Page 589. JUPITER.....

Whose powerful prayers were those that reach'd our ears,  
Arm'd in such spells of pity now!

That is, Spells fitted to move compassion; and is a more natural and poetical expression than spells of piety, which Seward proposes to read,

FINIS,

**ADDITIONAL COMMENTS**

**ON THE**

**PLAYS**

**OF**

***SHAKESPEARE,***

**EXTENDED TO THE LATE**

**EDITIONS OF MALONE AND STEEVENS.**



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## ADDITIONAL COMMENTS,

Et c. Et c.

---

### THE TEMPEST.

ACT I.—Sc. 2.

PROSPERO.....like one,  
Who having unto truth, by telling of *it*,  
Made such a truant of his memory  
To credit his own lie; he did believe  
He was, indeed, the Duke.

Mr. Steevens justly observes, that there is no correlative to which the word *it* can properly belong; that *lie*, however, seems to have been the correlative which the poet meant, however ungrammatically. This observation has induced me to amend the passage, and to read,—Who having unto truth, by telling of *it*, instead of *of it*.

And I am confirmed in this conjecture, by the passage quoted by Malone, in his appendix, from Bacon's history of Henry the Seventh, which runs thus:

..... 2 .....

Nay, he himself, (speaking of Perkin Warbeck) with long and continual counterfeiting, and with *oft telling a lie*, was turned, by habit, almost into the thing, he seemed to be, and from a liar, to be a believer.

There is, as Mr. Malone observes, a wonderful coincidence between the two passages; the sentiments in both being precisely the same.

ACT I.—Sc. 2.

PROSPERO.....and here

Have I, thy Schoolmaster, made thee profit more  
Than *other Princes can*, that have more time  
For vainer hours, and tutors not so careful.

The reading of the first folio is, *than other Princesses can*; which was changed by Rowe into *other Princes*, and Mr. Malone departing from his favourite Copy, has adopted this amendment, injudiciously in my opinion, and without sufficient attention to the construction of the passage.

Had the sentence ended with the words *vainer hours*, the amendment might have been justified; but the following words, *and Tutors not so careful*, prove that the reading of the folio is the true one; and the meaning is clearly this—here, I, thy Schoolmaster, have by my Instruction made you profit more, than other *Princesses* can, who have more leisure for *vain pursuits*, and not such careful Tutors as myself.

Act I.—Sc. 5.

FERDINAND . . . . . my prime request,  
Which I do last pronounce, is, O you wonder!  
If you be made or not?

I cannot reconcile myself to this reading, notwithstanding the many learned arguments advanced in support of it; if we agree with Johnson, and the first folio, in reading,

If you be Maid or not?

The sense is obvious and requires no comment, which is a strong recommendation of it; and it is confirmed by Miranda's answer, who cannot be supposed to have learned from Prospero, the art of quibbling upon words.

Ferdinand at first supposes her a Goddess—then prays that she will instruct him in what manner he should conduct himself in the Island; but his prime request, the information he was most anxious to obtain, was, whether she was yet engaged to any other person, and when she tells him she is not, he exclaims

O! if a Virgin,  
And your affections not gone forth,  
I'll make you Queen of Naples.

Mr. Malone says, that at this period, Ferdinand must have felt too much awe, to have flattered himself with the hope of possessing a being that appeared to him celestial; but this objec-



tion is answered by Ferdinand himself, who says to her in the first Scene of the third Act,

Hear my soul speak—

The very instant that I saw you, did

My heart fly to your service; there resides

To make me slave to it, and for your sake

Am I this patient log-man.

As to the grammatical objection to the old reading, I mean the omission of an article before the word *maid*, it has but little weight, and it might be urged on the other hand, that if Ferdinand meant to ask Miranda, whether she were a celestial being or not—he ought to have said, whether you *were* made or not, instead of whether you *are* made or no; but who expects from Shakspeare such minute correctness? the readers are to determine whether they will adopt a natural and simple expression which requires no comment, or one which the ingenuity of many Commentators, has but imperfectly supported.

ACT II.—SC. 1.

SEBASTIAN—Ha, Ha, Ha,

ANTONIO—So, you've paid.

Mr. Malone does not seem to have thoroughly comprehended the conceit in this passage, it scarcely, indeed, deserves explanation; but the meaning is this,

Alonso lays a wager with Sebastian, that Adrian would crow before Gonzalo, and the wager was

a laughter—Adrian speaks first, so Alonso is the Winner. Sebastian laughs at what Adrian had said, and Alonso immediately acknowledges, that by his laughing he has paid the bet.

The old Copy reads *you'r* paid, which will answer as well, if those words be given to Sebastian instead of Alonso.

ACT IV.—Sc. 3.

IRIS . . . Thy banks with pionied and twilled brims  
Which spongy April at thy best betrimms,  
To make cold Nymphs, chaste crowns.

This trifling passage has produced many conjectures, and some very learned dissertations. Mr. Henley supports the old reading—Mr. Holt reads *tilled*, I think injudiciously, for ground, when tilled, is not likely to produce flowers—Mr. Steevens with more ingenuity, reads *lillied*, and has introduced that word into the text; but I am surprised that he has taken no notice of the conjecture of his friend Johnson, who proposes to read,

Thy pionied and *tulip'd* brims,  
Which is nearer in the trace of the letters to the old reading, and bids fairest in my opinion, to be the true one.

Iris could not have chosen a more fit companion for the Peony than the Tulip, they are both showy flowers; their Leaves are of a similar texture, are cool to the touch, perfectly inodorous, and fit to make chaste Chaplets for cold Nymphs.

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*THE MERRY WIVES OF WINDSOR.*

ACT I.—SC. 1.

SLENDER.....I hope upon familiarity will grow  
more Contempt.

The old reading is more *Content*—the amendment was made by Theobald, and is adopted by Mr. Malone and Mr. Steevens, I think injudiciously.

It was intended that Slender should blunder, but the blunder lies in his misquoting the old Saying, of too much familiarity breeds Contempt, which he changes to Content. The passages quoted from Love's Labour Lost, in support of the amendment, seems rather to confirm the old reading, as the blunder in both passages arises from the same cause, the mistaking for each other the words Contempt, and Content.

If Slender had said that he hoped upon familiarity would grow more Contempt, Sir Hugh would not have applauded it, as a *very discretion* answer.

ACT II.—SC. 2.

Mrs. QUICKLY.....She leads a very frampold life  
with him.

Mr. Steevens says justly, that frampold means peevish or froward—Ben Jonson gives the name of Lord Frampul to the whimsical and obstinate Landlord of his New Inn.

ACT III.—SC. 2.

FORD . . . . . I think I shall drink in pipe-wine with him  
first, I'll make him dance.

Mr. Malone says, that the phrase to drink in pipe-wine, appeared to him a strange one, till he read the following words in the Speech of King James the First, to his Parliament in 1604.

Who either being old, have retained their first drunken in liquor, &c.

But this Speech of the King's, is evidently an allusion to the Latin sentence,

*Quo semel est imbuta recens servabit odorem  
Testa diu,*

And is not, in my opinion, applicable to the present passage.

We commonly say at this day, I will drink to you in Port; I will pledge you in Claret—Pipe-wine means literally, wine drank out of the cask, but, to make a man pipe, or to set up his pipes, means, in vulgar language, to make a man cry; the jest lies, as Steevens observes in this play of words, Ford will first make him pipe, and then dance to his own piping.

ACT III.—Sc. 3.

FORD.....So now uncape.

Mr. Steevens says that Ford, at least thought, he had Falstaff secure in the house; as in a bag, and therefore speaks of him in terms applicable to a bag-fox, but in the very line preceding, Ford says, we'll unkennel the fox, a term surely not applicable to a bag-fox.

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### MEASURE FOR MEASURE.

ACT I.—Sc. 3.

CLAUDIO. Whether it be the fault and glimpse of newness:

Glimpse, means a sudden transitory flash.

ACT II.—Sc. 1:

ELBOW....My Wife, whom I detest.

ELBOW....I will detest myself also as well as She.

Mr. Malone says that, in both these places, Detest means, Protest, but I think that Elbow uses it for *Attest*, that is call to witness.

ACT II.—Sc. 1.

ESCALUS....Master Froth—I would not have

You acquainted with tapsters, they will draw you,  
Master Froth; and you will hang them:

FROTH....For my own part, I never come into any room  
in a tap-house, but I am drawn in.

The business of a tapster is to draw liquors,  
and it is the interest of his employer, that he

should froth them as high as he can, -so in the Merry Wives of Windsor, when the host consents to entertain Bardolph as his tapster, his instruction to him is, *froth and lime*.

It is to this that Escalus alludes in his Speech, and Froth in his reply, as well as to public executions.

ACT II.—SC. 4.

ANGELO.... Let's write good angel on the Devil's horn,  
'Tis not the Devil's Crest.

My explanation of these words, is confirmed by a passage in Lilly's Midas, quoted by Malone, in his remarks on King John,

Melancholy! is melancholy a word for a Barber's mouth?  
Thou should'st say, heavy, dull,—melancholy is  
*The Crest of a Courtier.*

ACT III.—SC. 1.

DUKE.... Thou art not certain,  
For thy complexion shifts to strange effects  
After the Moon.

When I consider the influence of the moon on the human mind, I am inclined to read with Johnson, *affects*, instead of *effects*—We cannot properly say that the mind shifts to strange *effects*.

ACT III.—SC. 1.

CLAUDIO.... The *Princely* Angelo!

ISABELLA.... Oh, 'tis the cunning livery of hell,  
The damned'st body to invest and cover  
In *Princely* guards.

There can be no doubt concerning the general meaning of the word *guards*, which is justly explained by Malone; the difficulty lies in the word *Princely*.

We are told, that in both places, the old folio reads *prenzie*, of which all the editors make princely, except Warburton, who reads Priestly, and, in my opinion, very properly.

In Claudio's Speech, the princely Angelo! is clearly an exclamation of surprize. Had Isabella accused Angelo of any mean, or sordid action, this exclamation would be natural; but the being captivated by a lovely woman, and desiring to possess her, is not inconsistent with a Princely Station, though entirely repugnant to the sanctified demeanour of the outward-sainted deputy; as Isabella calls him.

The meaning of the subsequent Speech is, that it is the cunning policy of the Devil, to invest the damnedest bodies in the most sanctified robes; that is to say, in Priestly guards, which, when applied to deceitful purposes, she calls the livery of Hell: by guards, Isabella metaphorically means, outward appearances.

ACT IV.—SC. 2. DUKE.....

And say, it was the desire of the Penitent to be so bared;  
You know the course is common.

This alludes to a practice frequent amongst Roman Catholicks, of desiring to receive the

torsure of the Monks before they die :—it cannot allude to the Custom which Mr. Reid tells us was established in some parts of Germany, that of shaving Criminals previous to their Execution, as here the Penitent is supposed to be bared at his own request.

ACT IV.—Sc. 3.

DUKE..... You are amaz'd ;—but this shall  
Absolutely resolve you——

That is, shall entirely convince you.

ACT IV.—Sc. 3.

DUKE... Ere twice the sun hath made his greeting to  
The under generation.

I perfectly agree with Steevens in this reading. The Diameter of the Globe may be supposed to make the People, on each side of it, of a different generation, but the Walls of a Prison surely cannot.

ACT IV.—Sc. 3.

DUKE... By cold gradations, and weal-balanc'd form,  
We shall proceed with Angelo.

Weal-balanced is a pompous Expression, without any meaning ; I, therefore, agree with Heath in reading well-balanced.

ACT V.—Sc. 1.

ISABELLA.... But let your reason serve,  
To make the truth appear where it seems hid ;  
And hide the false, seems true.



I agree with Theobald, in reading,

*Not* hide the false seems true.

Which requires no explanation. I cannot conceive how the word *bide* can mean to plunge into eternal darkness, as Mr. Malone supposes.

### COMEDY OF ERRORS.

ACT I.—SC. 1.

EGEON... And he great care of goods at random left,  
Drew me from kind embracements of my spouse.

A Parenthesis makes the present reading clear.

And he, (great care of goods at random left)  
Drew me, &c.

ACT II.—SC. 1.

LUCIANA... Why, headstrong liberty is lash'd with woe.

I agree with Steevens, in reading, lash'd with woe.

ACT III.—SC. 1.

LUCIANA... Shall Antipholus, hate,  
Even in the Spring of Love thy love-springs rot,  
Shall Love in building grow so ruinate.

The word *bate*, in the first line, is introduced by Theobald, without Authority, and certainly

injures the sense of the passage. Hate rotting the Springs of Love, is a strange Idea. It appears to me, that the true reading is, that suggested, though not adopted, by Steevens.

-----Shall, Antipholus,

Even in the Spring of Love, thy love-springs rot?

Shall Love, in building grow so ruinous.

Which preserves both the sense and the Rhyme.

ACT IV.—Sc. 2.

DROMIO OF SYRACUSE,-----

A hound that runs counter, and yet draws dryfoot well.

A hound that draws dryfoot, means what is usually called a blood-hound, trained to follow men by the scent. The expression occurs in an Irish Statute of the 10th of William III. for preservation of the game, which enacts, that all persons, licensed for making and training up of setting dogs, shall, in every two years, during the continuance of their license, be compelled to train up, teach, and make, one or more hounds, to hunt on *dryfoot*. The practice of keeping blood-hounds was long continued in Ireland, and they were found of great use in detecting murderers and robbers.

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*LOVE'S LABOUR LOST.*

ACT II.—SC. 1.

BOYET....All senses to that sense did make their repair  
To *feel*, only looking on fairest of fair.

Surely Johnson is right in proposing, to read *feed* instead of *feel*; to *feel* could refer to one sense only; to *feed* is applicable to all: but the insertion of the particle *by*, after *feed*, which he also proposes, is unnecessary, and rather injures the metre.

ACT III.—SC. 1.

MOTH...And make them men of note (do you note men)  
that most are affected to these.

I think the reading, do you note *me*, instead of *men*, a happy amendment; or, we may read, with equal propriety, (do you note, man) the text is not so good as either.

MOTH....You are too swift, Sir, to say so.

Swift means here, hasty, inconsiderate.

ACT IV.—SC. 1.

BOYET....Who is the Shooter? Who is the Shooter?

Both Malone and Steevens suppose that the word *Shooter* is here used equivocally for *Suitor*; and Steevens has admitted *Suitor* into his text,

but I think injudiciously, as it does not appear to me that any quibble was intended.

Boyot could not intend to ask, in consequence of the letter, who the Suitor was, as he knew Armado perfectly, and had just given the Ladies a description of him: the word Shooter, therefore, appears to me, to be used in its usual sense. The Princess, and her train, were going on a sporting party, and the Princess, at the beginning of the scene, asks the Forester, *where was the bush at which they were to take their stand?* but, before they reached it, they were interrupted by Costard's arrival; when that business was over, they return to their intended amusement, and Boyot asks which of them was to use the bow?

ACT IV.—Sc. 3.

KING.....Too bitter is thy jest,

Are we betrayed thus to thy overview?

BIRON.....Not you by me, but I betrayed to you.

This is clearly wrong: the sense requires that we should read,

Not you to me, but I betrayed by you.

BIRON.....Sowed Cockle reap'd no Corn.

I should read, reaps no corn.

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*MIDSUMMER-NIGHT'S DREAM.*

ACT II.—Sc. 2.

TITANIA.... The human mortals want their winter here.

I have already expressed my opinion, that Winter-cheer is the true reading, and am confirmed in it by the following passage in Fletcher's Prophetess, where the Shepherd says,

Our Evering dances on the green, our songs,  
Our *holiday good cheer*, our bag-pipes now, boys,  
Shall make the wanton lasses skip again.

TITANIA....

Which she with pretty, and with swimming gait  
(Following her womb, then rich with my young Squire)  
Would imitate.

This passage, as it is printed, appears to me ridiculous, every woman who walks forward must follow her womb: the absurdity is avoided by leaving the word *following* out of the parenthesis. Warburton's grammatical objection has no foundation.

ACT III.—Sc. 2.

DEMETRIUS.... No, no, he will, Sir,

Seem to break loose, take on as you would follow,  
But yet not come—you are a tame man, Sir.

The only difficulty in this passage arises from the word, *he will, Sir*, which are omitted in the second folio: in that edition it runs thus,

No, no, Sir, seem to break loose,  
Take on as you would follow,  
But yet not come ; you are a tame man, Sir.

This appears to me the true reading.

Johnson's concluding observation on this Play, is not conceived with his usual judgment. He says, that in "Shakspeare's time, Fairies were "much in fashion ; common tradition had made "them familiar, and Spenser's poem had made "them great"—but there is no analogy or resemblance whatever between the Fairies of Spenser, and those of Shakspeare. The Fairies of Spenser, as appears from his description of them in the 2d Book of his 10th Canto, were a race of mortals created by Prometheus, of the human size, shape, and affections, and subject to death ; but those of Shakspeare, and of common tradition, as Johnson calls them, were a diminutive race of sportful beings, endowed with immortality, and supernatural power, totally different from those of Spenser.

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*MERCHANT OF VENICE.*

ACT II.—Sc. 3.

LANCELOT....If a Christian *do* not play the knave, and get thee, I am much deceived.

The second folio reads,

If a Christian *did* not play the knave, and get thee, I am much deceived.

And, notwithstanding, Mr. Malone charges the Editor so strongly with Ignorance, I have no doubt but this is the true reading, as it is clearly better sense than that which he has adopted. Launcelot does not mean to foretell the fate of Jessica; but judges, from her lovely disposition, that she must have been begotten by a christian, not by such a brute as Shylock; a christian might marry her without playing the knave, though he could not beget her.

ACT II.—Sc. 5.

SHYLOCK..And the vile squeaking of the wry-neck'd fife.

It appears, from hence, that the fifes, in Shakspeare's time, were formed differently from those now in use, which are straight, not wry-neck'd.

ACT III.—Sc. 2.

BASSANIO.....but her eyes!—

How could he see to do them? having made one,

... Methinks it should have power to steal both his,  
And leave itself unfurnish'd.

In my former comments on this passage, I ventured to assert, that *unfurnished* meant, unfurnished with a fellow, or companion; and I am confirmed in this explanation, by the following passage in Fletcher's *Lover's Progress*, where Aleidon says to Clarangé, on delivering Lidian's challenge, which Clarangé accepts.

-----You are a noble Gentleman,  
Will't please you bring a friend; we are two of us,  
And pity, either of us should be unfurnish'd.

PORTIA.-----But the full sum of me  
Is sum of something; which to term in gross,  
Is an unlesson'd girl.

It appears that the reading of the folio,  
Is sum of Nothing.

which I should prefer, as it is Portia's intention, in this speech, to undervalue herself.

### AS YOU LIKE IT.

ACT II.—Sc. 3.

ADAM....This is no place, this house is but a butchery.

Notwithstanding the ingenious explanations of Malone and Steevens, and the authorities they produce to prove that *place* means a seat or mansion, it appears to me that Adam means merely



to tell Orlando, that his brother's house was no place fit for him to repair to.

A similar expression occurs in Fletcher's *Mad Lover*, where Memnon says,

Why were there not such Women in the Camp  
Then, prepared, to make me know them?

To which Eumenes replies,

*'Twas no place, Sir,*

Meaning that the camp was not a place fit for them.

ACT III. SC. 2.

CELIA....(*reading.*)

Atalanta's better part,  
Sad Lucretia's modesty.

The point in question is, what was meant by Atalanta's better part, and I shall not attempt to add to the conjectures of the editors: I shall only observe that Jaques in the latter part of this very scene says to Orlando,

You have a nimble wit,  
I think it was made of Atalanta's heels.

Which shews, that when Shakspeare wrote this scene, he had Atalanta's swiftness in mind.

CELIA....How, now! look friends?

There should be no note of interrogation after the word *friends*; as Celia means only to desire that the shepherd and clown should retire.

## ACT III.—SC. 5.

ROSALIND. . . . What tho' you have *no* beauty,  
 (As by my faith I see no more in you,  
 Than without candle might go dark to bed)  
 Must you be, therefore, proud and pityless?

The old reading is,

What! though you have *no* beauty,

Which cannot be right, for the want of beauty  
 could give her no claim to be proud or pityless.

For reading *no* with Malone, or *more* with  
 Steevens, there is no authority; We have there-  
 fore as just a right to introduce any other word,  
 that will make the sense of the passage com-  
 plete. I should, therefore, be inclined to read,

What tho' you have *some* beauty—

If *more* is to stand, we must change the verb,  
 and read,

What tho' you *had* more beauty,

instead of *have*, and the meaning would then be,  
 supposing you had more beauty than you really  
 possess, must you, therefore, be proud and pity-  
 less? But however the passage may be read,  
 Mr. Malone's idea, that Rosalind means to say,  
 that Phebe had more beauty than Sylvius, ap-  
 pears to me inadmissible.

## ACT IV.—SC. 3.

OLIVER. . . . . And to give this napkin,  
 Dy'd in *this* blood, unto the shepherd-youth,  
 That he, in sport, doth call his Rosalind.

The second folio reads, dy'd in *his* blood, which is clearly the better reading, and is one of many instances in which the second folio corrects the first.

It was needless for Oliver to inform them, that the napkin was dyed with the blood that stained it; but when he says that it was dyed with the blood of Orlando, he gives them very interesting information, which has an immediate effect upon Rosalind.

ACT V.—SC. 4.

TOUCHSTONE . . . Faith, my Lord, we met; but found the Quarrel was upon the seventh cause—

Mr. Malone's elaborate argument to prove that the seventh cause, reckoning backward, from the lie direct, means the first cause, that is, the retort courteous, is fully confuted by what Touchstone says in the next page but one:

I durst not go further than the lie circumstantial, nor he durst not give me the lie direct, and so we measur'd swords, and parted.

Johnson, therefore, is clearly right in reading, we found the quarrel was *not* upon the seventh cause, unless we suppose that, through inadvertency, the seventh cause was inserted instead of the sixth.

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*ALL'S WELL THAT ENDS WELL.*

ACT I.—Sc. 1.

HELENA.....

That they take place when virtue's steely bones  
Look bleak in the cold wind; withal full oft we see  
Cold wisdom waiting on superfluous folly.

Should not the word *withal* be omitted, which  
injures both the sense and the metre?

HELENA....Impossible be strange attempts to those  
That weigh their pains in sense, and do suppose  
What *hath* been cannot be.

This is the reading of all the old editions, yet  
it is evidently erroneous; the whole tenor of  
Helena's speech proves that we ought to read,

.....And suppose  
What *han't* been cannot be.

ACT I. Sc. 3.

HELENA....Did ever, in so true a flame of liking,  
Wish chastly, and love dearly, that your Dian  
Was both herself and love.

The meaning of this passage appears to me to  
be this: If ever you wished chastly, and loved  
dearly, *so* that your Dian was both herself and  
love; that is, so that chastity and love had both  
possession of your breast.

Malone's transposition is proposed from a misconception of the meaning.

ACT II. Sc. 1.

HELENA. . . . Ere twice the horses of the sun shall bring  
 Their fiery torches his diurnal ring;  
 Ere twice in murk and occidental damp  
 Moist Hesperus hath quench'd his sleepy lamp. &c.

This passage is exactly in the style of Lazzarillo's speech, in the third act of Fletcher's *Woman-hater*, which is intended to be ridiculous, and might possibly have been a sneer upon this.

PAROLLE's *Letter*. . . . .

Men are to mell with, boys are not to kiss.

It appears to me that Theobald is clearly right in reading,

Boys are *but* to kiss;

And his explanation of to mell with, is just.

Boys will do very well to kiss and toy with,  
 but men are the persons to mell with.

### *PERICLES, PRINCE OF TYRE.*

ACT III. Sc. 2,

1<sup>st</sup> GENTLEMAN. . . .

Our lodgings standing bleak upon the sea,  
 Shook as the earth did quake;  
 The very principals did seem to rend,  
 And all to topple.

*And all to topple* means, and every thing to tumble down; the word *all* does not refer, as an argumentative, to principals only.

ACT V.—SC. 1.

MARINA. ....

I said, my Lord, if you did know my parentage,  
You would not do me violence.

I could not at first conceive what violence Marina had to complain of, on the part of Pericles; but that is explained in the subsequent part of this scene, in which he says,

Didst thou not say, when *I did push thee back*,  
(Which was when I perceived thee) that thou camest  
From good descending:

The *pushing her back* was the violence she alludes to.

Mr. Malone, in his enumeration of the plays altered from Shakspeare, has omitted Lillo's Marina, which is entirely formed from this play, and should have been inserted in his list, if Pericles be really the production of Shakspeare.

I must observe, that Mr. Malone's edition of Pericles is the most defective of any of his publications, and much inferior to that of Steevens, which will evidently appear to every reader, that shall take the trouble of comparing them.

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*TWELFTH NIGHT.*

ACT I. SC. 1.

DUKE.....

Those several thrones, are all supplied and filled  
(Her sweet perfections) with one *self* king—

The second folio reads, with one self-same king; and this is, in my opinion, the reading that ought to be adopted, as it improves both the language and the metre.

Malone has proved, that in Richard II. the word *self* is used to signify *same*; but there it is a licentious expression. Once more he accuses the editor of the second folio as ignorant of Shakspeare's language and metre; it is surely rather hardy in a commentator, at the close of the 18th century, to pronounce, that an editor in 1632, but 16 years after the death of Shakspeare, was totally ignorant of his language and metre; and it happens unfortunately, that in both the passages on which Mr. Malone has preferred this accusation, the second folio is clearly a correction of the first, which is the case with some other passages in this very play.

ACT I. SC. 5.

MARIA.... You will be hang'd for being so long absent,  
or to be turned away.

The second folio omits the word *to*, which is certainly right, and reads *or be turn'd away*.

ACT II. Sc. 5.

SIR TOBY. . . . Here comes my little villain—how now,  
My metal of India?

That is, my precious girl; my girl of Gold.

STEEVENS.

This was the first idea of Steevens, but on further consideration he has followed the second folio, which reads, my *nettle* of India, which he has ingeniously explained, and which certainly better corresponds with Sir Toby's description of her—*here comes the little villain*. The nettle of India is the plant that produces what is called cow-itch, a substance only used for the purpose of tormenting, by its itching quality.

ACT III. Sc. 5.

FABIAN. . . . Sowter will cry upon it, tho' it be as rank  
as a fox.

Mr. Malone's explanation of this passage appears to me far fetched and unnatural; I should therefore adopt Hanmer's amendment, and read, Tho' it be *not* as rank as a fox.

Sowter will cry upon it, means, Sowter will give his tongue, as a dog does, when he scents the game, though the scent be not so rank as that of a fox, and this explanation is confirmed by Fabian's next speech—



Did I not say he would work it out? the cur is excellent at faults.

When the scent is lost in hunting, so that the hounds cannot readily hit upon it, they are said to be at fault.

VIOLA.... So thou may'st say the king *lies* by a beggar, if a beggar dwell near him; or the church stands by thy tabor, if thy tabor stands by the church.

This reply of Viola's, would, according to Mr. Malone's interpretation, be simple indeed; for if the king dwells by the beggar, the beggar must necessarily dwell by the king: it appears to me, therefore, that the passage is erroneous, and that we ought to read,

So thou may'st say, the king *lives* by the beggar, if a beggar dwell near him.

By this reading, the equivoque is preserved, and Viola answers the clown precisely in his own manner. To live by the church, means, not only to live near it, but to gain a livelihood by it,—as to stand by the church, means, not only to stand near it, but to be supported by it. On this play upon words, the spirit of the dialogue depends.

ACT III. SC. 4.

SIR TOBY.... Nay, if you be an undertaker, I am for you.

I am of Ritson's opinion, that by an undertaker, Sir Toby means, a man who takes upon

himself the quarrel of another. Tyrwhit's explanation is too learned to be just, and was probably suggested by his official situation.

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### WINTER'S TALE.

ACT I. SC. 2.

CAMILLO.....If ever fearful  
 To do a thing, where I the issue doubted,  
 Whereof the execution did cry out  
 Against the non-performance, 'twas a fear  
 Which oft infects the wisest.

I do not perceive the obscurity of this passage, as Camillo's meaning appears to be this:—

If ever, through a cautious apprehension of the issue, I have neglected to do a thing, the subsequent successful execution of which, cried out against my former non-performance, it was a species of fear which often infects the wisest.

Mr. Malone considers this as one of the passages in which Shakspeare has entangled himself, and says it is clear that he should have written either,

Whereof the execution did cry out  
 Against the performance,

Or,

For the non-performance.

If the lines had run so, I should not have attempted to extract a meaning from them; because I cannot discover any difference between the execution of a thing and the performance of it.

ACT II. SC. 2.

PAULINA. . . . These dangerous unsafe lunes of the king,  
The old copy reads,—lunes *in* the king, which should not have been changed: the French phrase quoted by Theobald is,

Les femmes ont des lunes *dans* la tête,

And the passage quoted by Steevens, from the Revenger's Tragedy, is,

I know it was but some peevish moon *in* him.

## MACBETH.

ACT I. SC. 2.

ROSSE. . . . Till that Bellona's bridegroom, lapt in proof,  
Confronted him with self-comparisons.

Mr. Henly says that this passage is a proof how little Shakspeare knew of the heathen mythology: but I cannot well conceive why his calling an intrepid warrior, the bridegroom of Bellona, should be considered as a proof of ignorance.

ACT II.—Sc. 2.

MACBETH.....

Sleep, that knits up the ravel'd sleeve of care.

*Ravelled* means entangled, so in the Two Gentlemen of Verona, Thurio says to Proteus, speaking of Sylvia,

Therefore as you unwind her love from him,  
Lest it should *ravel* and be good to none,  
You must provide to bottom it on me.

ACT II.—Sc. 3.

MACBETH.....My hand will rather

The multitudinous sea incarnadine.

I am inclined to think, with Mr. Malone, that multitudinous means the seas that swarm with inhabitants.—Poets have frequently compared a multitude of people to waves; but I do not recollect that any poet has compared the waves to a multitude.

ACT II.—Sc. 3.

MACBETH....Let's briefly put on manly readiness,

And meet in the hall together;

To be *ready*, in all the antient plays, means, to be dressed.

By manly readiness, Macbeth means that they should put on their armour.

ACT III.—Sc. 4.

MACBETH....Augurs *and* understood relations,

By magot-pies, and choughs, and rooks brought forth  
The secretest man of blood.

It appears to me that we ought to read,

*Augurs that understood relations, &c.*

Which, by a very slight alteration, removes every difficulty.

ACT IV.—Sc. 1.

1st WITCH. . . . I'll charm the air to give a sound,  
While you perform your antique round.

I should suppose that *antique* in this place, means antick as it is now spelt.

ACT IV.—Sc. 3.

MALCOLM. . . . . And the chance of goodness  
Be, like our warranted quarrel.

If this be the right reading, goodness must mean good success; but the amendment proposed by Johnson, that of reading O, Goodness! is surely well imagined.

ACT V.—Sc. 5.

MACBETH. . . . I pull in resolution, and begin  
To doubt the equivocation of the fiend.

This reading is supported by a passage in Fletcher's *Sea Voyage*, where Aminta says,

. . . . . And all my spirits,  
As if they heard my passing bell go for me,  
Pull in their powers, and give me up to destiny.

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## KING JOHN.

ACT. I.—SC. I.

FALCONBRIDGE.....

And to *his* shape were heir to all *this* land.

The difficulty in this passage arises from a transposition of the words *bis* and *this*: it should run thus,

And to *this* shape were heir to all *bis* land.

By *this shape*, Falconbridge means, the shape he had been just describing.

ACT. III.—SC. I.

CONSTANCE.....

Thou may'st, thou shalt; I will not go with thee,  
I will instruct my sorrows to be proud,  
For grief is proud, and makes its owners *stoop*.

Hanmer in the third line reads *stout* instead of *stoop*, an admirable amendment which renders this noble passage agreeable to the feelings of human nature, and consistent with the rest of the speech, which is perhaps the proudest and stoutest that ever was uttered.

To the state of my great grief  
Let kings assemble; here I and Sorrow sit;  
Here is my throne, bid kings now come to it.

Is it in such terms as those, that a grief would be expressed, which made the owners *stoop*?

I am really surprised, that Mr. Malone should endeavour, by one elaborate argument, to support the old debasing reading; a pride which makes the owners stoop, is a kind of pride I have never heard of; and though grief in a weaker degree, and working in weaker minds, may depress the spirits, despair, such as the haughty Constance felt at this time, must naturally rouse them. This distinction is accurately pointed out by Johnson, in his observations on this passage.

ACT IV.—Sc. 2.

PEMBROKE.....As patches set upon a little breach  
Discredit more by hiding of the fault.

Serjeant Bettlesworth used to say, that to have a hole in his stocking was an accident which might happen to any man; but that a darn was deliberate poverty.

ACT V.—Sc. 6.

HUBERT.....That you might  
The better arm you to the sudden time,  
Than if you had, at leisure, known of this.

It appears to me, that *at leisure* means less speedily, after some delay.

I do not clearly comprehend Mr. Malone's explanation: the death of the king was not likely to reduce the kingdom to a state of composure

and quiet, whilst there was a hostile army in the heart of it.

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## RICHARD THE SECOND.

ACT II.—Sc. 3.

BOLINGBROKE....

To rouse his wrongs, and chase them to a bay.

I supposed, in my former comments, that by *his wrongs*, Bolingbroke means the persons who wronged him; Mr. Steevens seems to approve of this explanation, which is supported by a passage in Fletcher's *Double Marriage*, where Juliana says,

With all my youth and pleasure I'll embrace you,  
Make Tyranny and Death stand still, affrighted,  
And, at our meeting souls, amaze *our mischiefs*.

ACT 3.—Sc. 2.

RICHARD.....

And when they from thy bosom pluck a flower,  
Guard it, I pray thee, with a lurking adder.

Mr. Malone says, that to guard, means, to border, in which sense that word is frequently used; but I think that in this place it rather means, to watch or protect.

ACT V.—Sc. 5.

RICHARD.....And love to Richard

Is a strange brooch in this all-hating world.



That the word *brooch* was applied to a particular kind of ornament is certain; but it also signifies a jewel in general; and it appears to me, that Richard means to say, That love to him was a strange jewel in an all-hating world, without any reference to the fashion of wearing brooches.

Johnson supposes, that by an *all-hating* world, Richard means a world in which he was universally hated; but I think he rather means a world in which the spirit of hatred was prevalent.

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### HENRY IVth. FIRST PART.

ACT II.—SC. 1.

PRINCE. . . . Wilt thou rob this leathern jerkin, chrystal buttons, not-pated, agat-ring, *puke-stocking*, caddis-garter, &c.

Barret says that *puke* is a colour between russet and black, and he is right in this description of it, for *puke* is a corruption of the French word *puce*, which signifies a flea; *puke stockings*, therefore, means flea-coloured stockings. I remember that a few years ago the fashionable silks worn by the women were, *couleur de puce*:—that is the real meaning of the term.

## ACT III.—Sc. 3.

FALSTAFF.....

Rob me the Excheque, the first thing thou dost;  
And do it *with unwash'd hands too*.

Steevens says, that this means, do it immediately, without staying to wash your hands; but I cannot accede to this explanation: it appears to me that Falstaff means to say, do it without retracting, or repenting of it. When a man is unwilling to engage in a business proposed to him, or to go all lengths in it, it is a common expression to say, I wash my hands of it; and in the gospel of St. Matthew, we find, that when Pilate was forced to condemn Christ, by the tumult of the multitude, "He took water, and washed his hands, saying, I am innocent of the blood of this just person." And in Richard III. the second murderer says,

.....A bloody deed!  
How fain, like Pilate, would I wash my hands  
Of this most guilty murder!

This explanation derives some confirmation from Falstaff's preceding speech.

O I do not like that *paying back*—'tis a double labour.

## ACT IV.—Sc. 1.

HOTSPUR.... By heaven I cannot flatter, I defy  
The tongue of smoothers—

To defy means here to disdain

ACT IV—Sc. 2.

FALSTAFF . . . . Ten times more dishonourable ragged thou,  
An old faced ancient.

I agree with Theobald in reading an old-feast ancient, for the shattered colours of a regiment are considered as rather a mark of honour than disgrace; and Falstaff says, but two lines before, that his ragamuffins were the cankers of a calm world, and a long peace.

ACT V.—Sc. 2.

HOTSPUR . . . . New esperance, Percy, and set on.

Mr. Malone says that *esperance* is used as a word of four syllables, and he is right, for in the French metre the *e* final always makes a syllable, though it does not in prose.

### *HENRY IVth. SECOND PART.*

ACT I.—Sc. 2.

FALSTAFF . . . . You may keep it still a face-royal, for the  
barber shall never earn sixpence out of it.

If nothing be taken out of a royal, it will remain a royal as it was; this appears to me to be Falstaff's conceit; a royal was a piece of coin of the value of ten shillings. I cannot approve either of Johnson's explanation, or that of Steevens.

ACT IV.—Sc. 3.

FALSTAFF....My Lord, I beseech you, when you  
come to Court, stand my good Lord, I pray, in  
your report.

I must acknowledge, that my explanation of  
this passage is erroneous, and that of Percy and  
Steevens, evidently the true one.

In Jonson's Case is Altered, Onion says to  
Chamont,

Monsieur Chamont, stand you my honour'd Sir,  
and in King Lear, Edmond says to Gloster,  
speaking of Edgar,

Here stood he in the dark, his sharp sword drawn,  
Mumbling of wicked charms, conjuring the moon,  
*To stand his auspicious mistress.*

## HENRY THE Vth.

ACT IV.—Sc. 5.

BOURBON.....

Shame, and eternal shame! nothing but shame!

Let us die instant, once more back again.

I am still of opinion, that the old reading,

Let us die! in once more, back again.

requires no amendment, and it is supported by  
the following passage in Fletcher's Mad Lover,  
where Stremon says, in his war-song,

Hark! how the horses charge! *in* boys, *boys in*,  
The battle totters.

The second folio reads, let us fly in once more, back again, which is perhaps the better reading; nor can I discover that it makes nonsense of the passage, as Mr. Malone asserts, for to *fly in* does not mean to run away, but to return to the attack with rapidity.

ACT IV.—Sc. 3.

HENRY.....

Why now thou hast unwish'd five thousand men,  
Which likes me better that to wish us one.

Mr. Malone has endeavoured to prove, in a very elaborate note, that Westmorland by wishing that he and the king alone, without more help, might fight the battle out, did not wish away the whole of the army, but five thousand men only; but I must confess, that I cannot comprehend his argument, and must concur with Johnson, in his observation on the poet's inattention.

ACT III.—Sc. 4.

ALICE.... De foot, Madame, and de coun—

Mr. White observes, that as Alice speaks all the other words properly, we ought to read, de foot, and de gown; but in that case we must leave out the next speech of Catherine's, in which she says that those words were,

De son mauvais, grosses et impudiques,  
 a description which will not apply to the word  
*gown*.

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### *HENRY VIth. FIRST PART.*

ACT I.—SC. 1.

BEDFORD.....

Comets, importing change of time and states,  
 Brandish your chrystal tresses in the sky.

The epithet chrystal is applied to comets, in consequence of the resemblance that the tails of comets bear to those bunches of spun glass, which are frequently used as ornaments.

3d. MESSENGER.....

He being in the vaward, placed behind,  
 With purpose to relieve and follow them,  
 Cowardly fled.

When an army is attacked in the rear, the van becomes the rear in its turn, and of course the reserve.

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### *HENRY VIth. SECOND PART.*

ACT IV.—SC. 10.

As for more words, whose greatness answers words,  
 Let this, my sword, report what speech forbears.

Mr. Malone says, that the old reading is,

As for words, whose greatness answers words,  
and that the word *more* was introduced by  
Rowe, which in my opinion injures the sense,  
though it improves the metre: if I were to in-  
troduce any word for that purpose, I should  
chuse to read, as for *mère* words, instead of  
more words.

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### HENRY VIth. THIRD PART.

ACT II.—SC. 5.

FATHER. . . . What *stratagems*, how fell and butcherly,  
Erroneous, mutinous, and unnatural,  
This deadly quarrel daily doth beget!

Mr. Malone, asserts that *stratagem* in this place  
means a subtle device in war; but I still  
adhere to my former opinion, that it means a  
disastrous event, or an atrocious action. Can we  
suppose that a father, in the paroxysm of de-  
spair, on finding that he had killed, with his  
own hand, his only son, should call that horrid  
deed a subtle device in war? When Lorenzo  
says, in the Merchant of Venice, that,

The man who hath no musick in himself, &c.  
Is fit for treasons, stratagems, and spoils.

Could he mean to rank the subtle devices of war in the same class with the worst of crimes?

We find the word stratagem in the true chronicle history of King Lear, page 417, where Regan says to the messenger,

Hast thou the heart to act a stratagem, and give a stab  
or two, if need require.

MESSENGER. . . . I have a heart compact of adamant,  
Which never knew what melting pity meant.  
I weigh no more the murd'ring of a man,  
Than I respect the cracking of a flea,  
When I can catch her biting on my skin;  
If you will have your husband, or your father,  
Or both of them, sent to another world,  
Do but command me do it, it shall be done.

It is evident that Regan's stratagem, or subtle device, was assassination.

### *RICHARD THE THIRD.*

ACT I.—Sc. 3.

MARGARET. . . . .

Did York's dread curse prevail so far with heaven,  
That Henry's death, my lovely Edward's death,  
Their kingdom's loss, my woeful banishment,  
Could all *but* answer for that peevish brat?

This is the reading of all the editions, yet I  
have no doubt but we ought to read,



Could all *not* answer for that peevish brat?

The sense seems to require this amendment, and there are no words so frequently mistaken for each other as *not* and *but*.

ACT IV.—Sc. 4.

RICHARD.....

Stay, Madam, I must speak a word with you.

Johnson says, that part of the subsequent dialogue is ridiculous, and the whole of it improbable, but I cannot agree with him in this opinion, I see nothing ridiculous in any part of it, and with respect to probability, it was not unnatural, that Richard, who by his art and wheedling tongue, had prevailed upon Lady Anne to marry him, in her heart's extremest grief, should hope to persuade an ambitious, and, as he thought her, a wicked woman, to consent to his marriage with her daughter, which would make her a queen, and aggrandize her family.

ACT V.—Sc. 3.

Let not our babbling dreams affright our souls;

I should suppose that this, and the three following lines were spoken by Richard to himself, and not addressed to his officers.

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CORIOLANUS.

ACT IV.—Sc. 6.

MENENIUS.....He and Aufidius can no more atone,  
Than violentest *contrariety*.

I should read, than violentest *contrarieties*.

ACT IV.—Sc. 7.

AUFIDIUS.....But he has a merit  
To choke it in the utterance, &c.

Steevens agrees with me in thinking, that those words *in the utterance* do not allude to Coriolanus himself, but the high encomiums pronounced on him by his friends. A sentiment of a similar nature is expressed by Adam in the second scene of the second act of *As You Like It*, where he says to Orlando,

Your praise is come too swiftly home before you,  
Know you not, master, to some kind of men,  
Their graces serve them but as enemies;  
No more do your's; your virtues, gentle master,  
Are sanctified, and holy traitors to you.

ACT V.—Sc. 1.

MENENIUS.....

A pair of tribunes that have rack'd *for* Rome,  
To make coals cheap.

I cannot understand this passage, notwithstanding Mr. Steevens's explanation of it, which appears to me to be forced and unnatural.—I should read it thus:

A pair of tribunes, that have *wreck'd* fair Rome,  
To make coals cheap,

It has been supposed that Shakspeare dictated some parts of his plays to an Amanuensis, in that case, the words *wreck* and *rack* might easily have been mistaken for each other, as they agree precisely in sound.

It is possible that a similar mistake has taken place in the *Tempest*, and that where Prospero says,

And, like this unsubstantial pageant faded,  
Leave not a *rack* behind.

The true reading might have been *wreck*, or *wrack* as it was formerly spelt.

AUFIDIUS. Name not the God, thou boy of tears.

CORIOLANUS. Ha!

AUFIDIUS. No more!

Tyrwhitt observes that these words, *no more*, should rather be given to the first Lord, as it was not the business of Aufidius to put a stop to the altercation; but it appears to me that Aufidius means by those words, not to put a stop to the altercation, but to tell Coriolanus, that he was no more than a boy of tears.

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*ANTONY AND CLEOPATRA.*

ACT II.—Sc. 1.

POMPEY . . . Can from the lap of Egypt's widow pluck  
The ne'er-lust-wearied Antony.

Both Mr. Steevens and myself have mistaken the meaning of this passage; Pompey calls Cleopatra Egypt's widow, because she had been actually married to her brother Ptolemy.

ACT II.—Sc. 2.

ENABARBUS . . . Her gentlewomen, like the Nereides,  
So many mermaids 'tended her in the eyes,  
And made their bends adornings: at the helm  
A seeming mermaid steers.

I had determined in this publication not to enter into a controversy with the editors on the subject of any of my former comments; but I cannot resist the impulse I feel, to make a few remarks on the strictures of Mr. Steevens, both on the amendment I proposed in this passage, and my explanation of it; for if I could induce him to accede to my opinion, it would be the highest gratification to me. His objection to the amendment I have proposed, that of reading *in the guise* instead of *in the eyes*, is, that the

phrase *in the guise* cannot be properly used, without adding somewhat to it, to determine precisely the meaning, and this, as a general observation, is perfectly just, but it does not apply to the present case ; for the preceding lines,

Her gentlewomen, like the Nereides,  
So many mermaids,

and the subsequent line,

A seeming mermaid steers,

very clearly point out the meaning of the word *guise* ; If you ask in what *guise*? I answer in the *guise* of mermaids, and the connection is sufficiently clear even for prose, without claiming any allowance for poetical licence ; but this objection may be entirely done away, by reading *that* *guise* instead of *the* *guise*, which I should have adopted, if it had not departed somewhat farther from the text.

With respect to my explanation of the words, *and make their bends adornings*, I do not think that Mr. Steevens's objections are equally well founded.

He says that a mermaid's tail is an unclassical image, adopted from modern sign-posts :—that such a being as a mermaid did never actually exist, I will readily acknowledge ; but the idea is not of modern invention ; in the oldest books of heraldry you will find mermaids delineated in

the same form that they are at this day; the crest of my own family for some centuries has been a mermaid; and the Earl of Howth, of a family much more ancient, which came into England with the Conqueror, has a mermaid for one of his supporters.

Boyse tells us in his Pantheon, on what authority I cannot say, that the Syrens were the daughters of Achelous, that their lower parts were like fishes, and their upper parts like women; and Virgil's description of Seylla, in his third *Æniad*, corresponds exactly with our idea of a mermaid,

*Primâ hominis facies, et pulchro pectore Virgo,  
Pube tenus, postremâ immanî corpore Pristis.*

I have, therefore, no doubt but this was Shakespeare's idea also. Mr. Steevens's observations on the aukward and ludicrous situation of Cleopatra's attendants, when involved in their fishes' tails, is very jocular and well imagined; but his jocularité proceeds from his not distinguishing between reality and deception. If a modern fine lady were to represent a mermaid at a masquerade, she would contrive, I have no doubt, to dress in that character, yet preserve the free use of all her limbs, and that with ease, for the mermaid is not described as resting on the extremity of her tail, but on one of the bends of it, sufficiently broad to conceal the feet,

Notwithstanding the arguments of Malone and Steevens, and the deference I have for their opinions, I can find no sense in the passage as they have printed it.

ACT III.—Sc. 2.

ENABARBUS.....

Speak you of Cæsar? how? the nonpareil!

AGRIPPA....*Oh*, Antony, Oh, thou Arabian bird!

We should read,

*Of* Antony? Oh, thou Arabian bird!

Speak you of Cæsar, he is the nonpareil;  
speak you of Antony, he is the Arabian bird.

ACT III.—Sc. 3.

ENABARBUS.....

What willingly he did confound he wail'd,

Believe it, till *I weep* too.

I should certainly adopt Theobald's amendment, and read,

Believe it, till *I wept* too,

and the meaning will be, believe me, he wailed the death of Brutus so bitterly, that I was affected by it, and wept also.

Mr. Steevens's explanation of the present reading is so forced, that I cannot clearly comprehend it.

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*TIMON OF ATHENS.*

ACT III.—Sc. 6.

TIMON. . . . The rest of your fees, O Gods!

The senators of Athens, &c.

We must surely read *foes*, with Warburton, instead of *fees*, I find no sense in the present reading.

ACT IV,—Sc. 3.

TIMON. . . . To such as may the passive drugs of it

Freely command.

Though all the modern editors agree in this reading, it appears to me corrupt; the epithet *passive* is seldom applied, except in a metaphorical sense, to inanimate objects; and I cannot well conceive what Timon can mean by the passive drugs of the world, unless he means every thing that the world affords.

But in the first folio the words are not passive *drugs*, but passive *drugges*; this leads us to the true reading *drudges*, which improves the sense, and is nearer to the old reading in the trace of the letters.

Dr. Johnson says in his dictionary that a *drug* means a drudge, and cites this passage as an instance of it; but he is surely mistaken; and I



think it is better to consider the passage as erroneous, than to acknowledge on such slight authority that a drug signifies a drudge.

TIMON. . . . The sea's a thief, whose liquid surge resolves  
The moon into salt tears,

Savary, in his 57th letter from Egypt, informs us, on the authority of Pausanias, that the ancient Egyptians were persuaded, that the tears of Isis, that is of the moon, had the virtue to augment the waters of the Nile, and make it rise up into the country, and he says that the Copti are not yet cured of that superstition.

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### TROILUS AND CRESSIDA.

ACT I.—SC. 5.

CRESSIDA. . . . Yet I hold off.—Women are angels wooing: things won are done: *Joy's soul lies in the doing.*

This is the reading of all the editions; yet it must be erroneous; for the last six words of the passage are totally inconsistent with the rest of Cressida's speech, and the very reverse of the doctrine she professes to teach. I have, therefore, no doubt that we ought to read,

Joy's soul *dies* in the doing,

which means, that the fire of passion is extinguished by enjoyment.

The following lines sufficiently confirm the propriety of this amendment, which is obtained by the change of a single letter.

That *she* belov'd, knows nought that knows not this,  
Men prize the thing ungain'd more than it is:  
That *she* was never yet, who ever knew,  
Love got, so sweet as when desire did sue;  
Therefore this maxim, out of love, I teach,  
Atchievement is command, ungain'd beseech.

ACT II.—SC 1.

THERSITES.... I will hold my peace when Achilles's  
brache bids me! shall I?

I believe *brache* to be the true reading, it certainly means a bitch, not a dog, which renders the expression more abusive and offensive. Thersites calls Patroclus Achilles's brache, for the same reason that he afterwards calls him his male-harlot, and his masculine whore.

ACT III.—SC. 1.

PANDARUS.... The shaft confounds,  
Not that it wounds,  
But tickles still the sore.

Both Malone and Musgrave have mistaken the sense of this passage.—Pandarus means to say, that the shaft confounds, not because the wounds it gives are severe, but because it tickles still the

sore. To confound does not signify here to destroy, but to annoy or perplex; and *that it wounds* does not mean that *which it wounds*, but *in* that it wounds, or because it wounds.

ACT III.—Sc. 3.

CALCHAS. . . . Appear it to your mind,  
That through the sight I bear of things to Jove,  
I have abandon'd Troy.

The folio reads—in things, to love, which appears to me to have no meaning, unless we adopt the explanation of Mr. Steevens, which would make sense of it: the present reading, though supported by Johnson and Malone, is little better than nonsense, and there is this obvious objection to it, that it was Juno, not Jove, that persecuted the Trojans; Jove wished them well, and though we may abandon a man to his enemies, we cannot with propriety say, that we abandon him to his friends; let me add, that the speech of Calchas would have been incomplete, if he had said that he abandoned Troy, from the sight he *bore of things*, without explaining it by adding the words *to come*. I should, therefore, adhere to that reading, which I consider as one of those happy amendments, which do not require any authority to support them.

The merit of Calchas did not merely consist in his having come over to the Greeks; he

also revealed to them the fate of Troy, which depended on their conveying away the Palladium, and the horses of Rhesus, before they should drink of the river Zanthus.

ACT IV.—Sc. 5.

HECTOR. Whom must we answer?

MENELAUS. The noble Menelaus.

As I cannot suppose that he would style himself the noble Menelaus, I think Ritson right in giving this speech to Eneas.

ACT V.—Sc. 4.

THERSITES. . . . On the other side, the policy of those crafty swearing rascals.

Theobald has suggested a happy amendment, by reading *sneering* instead of swearing:—sneering was applicable to the characters of Nestor and Ulysses, and to their conduct in this play, but swearing was not.

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### KING LEAR.

ACT I.—Sc. 1.

LEAR. . . . No less in space, validity, and pleasure,  
Than that confirm'd on Goneril.

The folio reads,

Than that conferred on Goneril.

Why was not this reading adhered to? which is equally good sense and better English: we confer *on* a person, but we confirm *to* him.

ACT I.—SC. 2.

GLOSTER.....

I would unstate myself to be in a due resolution.

Mr. Malone says, that he has never found the substantive *resolution* used in the sense which I have attributed to it in my former explanation of this passage; but in the fifth scene of the third act of Massinger's Picture, Sophia says,

.....I have practised

For my certain *resolution*, with these courtiers;

And in the last act she says to Baptista,

What could work upon my Lord

To doubt my loyalty? nay more, to take

For the *resolution* of his fears, a course

That is, by holy writ, denied a Christian.

ACT I.—SC. 4.

LEAR.....

Who is it that can tell who I am? Lear's shadow.

The folio gives these last words to the fact, and I believe rightly.

ACT II.—SC. 2.

KENT.... Like rats, oft bite the holycords in twain,

Which are too intrinse to unloose.

This is the reading of Mr. Malone, who supposes that the word *intrinse* is a substitute for in-

trinsicate; but there is no authority for reading either; and if I were to chuse between the two words, I should clearly prefer intrinsicate to intrinse; because the former is a word acknowledged in the English language, and the other is not. The reading of the quarto is to *intrench*, that of the folio is *t'intrince*. The reading which I should propose is *intricate*, a more natural expression than intrinse, and which deviates but little from the old readings.

To the best of my recollection, the old copies read in the first line a twaine, not in twaine; if that was the case, the alteration is improper.

ACT II.—SC. 4.

FOOL.... Cry to it, nuncle, as the cockney did to the eels, when she put them in the paste alive; she rapp'd them on the coxcomb with a stick, and cried, down, wantons, down.

Johnson says, that the fool means to hint that the eel and Lear were in the same danger; but this remark is injudicious, for the fool does not mean to compare Lear himself to the eels, but his rising choler.

ACT V.—SC. LAST.

KENT.... If fortune brag of two she loved and hated, one of them we behold.

The meaning of this passage appears to me to be this: If fortune, to display the plenitude of

her power, should brag of two persons, one of whom she had highly elevated, and the other she had wofully depressed, we now behold the latter. The quarto reads, She loved *or* hated, which seems to confirm this explanation; but either reading will express the same sense.

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### ROMEO AND JULIET.

ACT IV.—Sc. 5.

NURSE.... The county Paris has set up his rest,  
That you shall rest but little.

Mr. Steevens says, that this phrase *to set up his rest* is taken from the manner of firing the arquebuss by resting it on supporters; but I think he is mistaken, and that no such allusion is intended; it is in fact a gambling expression, and means that he has determined what stake he should play for.

In the passage quoted by Steevens from Fletcher's Elder Brother, when Eustace says,

My rest is up, and I will go no less,

he means to say, my stake is laid, and I will not play for a smaller.

The same phrase very frequently occurs in the plays of Beaumont and Fletcher, and I have more than once taken notice of it in the pre-

ceding comments, I shall not, therefore, enlarge upon it here.

It is used also by Lord Clarendon, in his history, where he says, "*they had resolved to set up their rest upon that stake, and to go through with it, or to perish in the attempt.*"

The phrase is indeed of very ancient date; for in the old comedy of Supposes, published in the year 1587, Dulippo says,

Of whom one, peradventure, shall lose a great sum before he wins one stake; and at last, half in anger, shall set up his rest, win it, and after that another, and another, till at last, he draws the most part of the money to his heap.

## HAMLET.

ACT I.—SC. 5.

GHOST. . . . Unhousel'd, disappointed, unannel'd.

Whether we read disappointed or unappointed is of little consequence, as the sense of the two words is precisely the same; but though I am not in general an advocate for alliteration, I think that in this passage it has an excellent effect, and therefore should wish to read,

Unhousel'd, unappointed, unannel'd;

unless we should read unanointed instead of unappointed, to which I am inclined.



The authorities cited by the editors are, I think, sufficient to prove, that *unnaueyled*, if that were the word in the text, might possibly mean unanointed; but that is not the case; and it appears to me that the original reading *unaneled*, will bear an interpretation more strong and poetical, than that which they contend for.

To anele, or anneal, as it is now spelt, is a term used by the blowers of glass; if a glass when blown were to be exposed immediately to the open air, it would shiver into pieces; to prevent this, they convey it into what is called an annealing furnace, of a moderate degree of heat, in order to innure the glass by degrees to the cold. To this practice the ghost may possibly allude, and mean to complain, that he was sent to his accounts without any preparation, that might enable him to bear the dreadful change he was about to undergo. If this idea of mine be just, which I offer with much diffidence, we should read,

Uuhousell'd unanointed, unanealed.

#### ACT III.—SC. 1.

I cannot reconcile myself to the exhibition in dumb shew, preceding the interlude which is injudiciously introduced by the author, and should always be omitted on the stage, as we cannot well conceive, why the mute representation of his

crime should not affect as much the conscience of the king, as the scene that follows it.

ACT III.—Sc. 3.

KING.... Though inclination be as sharp as will,  
My stronger guilt defects my strong intent.

The distinction I have stated in my former comments between *inclination* and *will*, is supported by the following passage in the Laws of Candy, where Philander says to Erato,

I have a will, I'm sure, howe'er my heart  
May play the Coward.

ACT III.—Sc. 4.

POLONIUS.... I'll silence me e'en here.

Johnson says, that this means, I'll use *no more words*; that is indeed the only sense that passage can bear as it now stands; but as Polonius hides himself immediately behind the arras, I am inclined to read,

I'll sconce me even here,

*Sconce* being used for *ensconce*, a species of abbreviation frequent in Shakespeare.

In the Merry Wives of Windsor, Falstaff says, when Mrs. Page is coming in,  
She shall not see me, I will ensconce me behind the arras.

ACT IV.—Sc. 7.

KING.... The other motive, &c.

Is the great love the general gender bear him :

Who, dipping all his faults in their affection,  
 Work, like the spring that turneth wood to stone,  
 Convert his gyves to graces.

This passage, as it stands, is neither sense nor grammar; I am therefore surprised that none of the editors have adopted the reading of the folio,

*Would*, like the spring that, &c.

which reconciles it to both, and must be the true one.

ACT V.—SC. LAST.

HAMLET.....

I cannot live to hear the news from England,  
 But I do prophecy, the election lights  
 On Fortinbras; he has my dying voice.

This passage should probably be pointed thus:

I cannot live to hear the news from England,  
 But I do prophecy,—the election lights  
 On Fortinbras.

## OTHELLO.

ACT I.—SC. 3.

DESDEMONA.....

That I do love the moor, to live with him,  
 My downright violence, and *storm* of fortunes,  
 May trumpet to the world.

I was formerly an advocate for the word *scorn*, which is the reading of the quarto; but the following passage, in the *Honest Man's Fortune*, has induced me to suspect, that *storm* may possibly be the true reading; it is in the fourth act, where Longueville, speaking of Montague, says,

But time and fortune run your courses with him;  
He'll laugh and *storm* you, when you shew most hate.

Seward reads *scorn* in that passage also, and perhaps he may be right; *Storm*, however, is the reading of all the old copies.

But if the word *storm* be adopted here, it will be necessary to amend the passage by reading, and storm of *Fortune* in the singular number, instead of, storm of *fortunes*. If this alteration be not admitted, I must revert to my former opinion; for though storm of Fortune may be sense, it appears to me that storm of fortunes, in the plural, is not; and if this reading be retained, the authority I have cited will not apply to this passage.

I am reprehended by Mr. Malone for having asserted, that Mr. Steevens, who supports the present reading, has not explained it. I repeat the assertion, and I have no doubt but Mr. Steevens, when he has reconsidered the passage, will himself acknowledge that he has not ex-

plained it; for a man of his judgment cannot fail to perceive, the moment the point is suggested to him, that Desdemona must have meant, by *her downright violence, and storm of fortune*, not violence received, as Johnson justly remarks, but violence acted,—not the injuries of fortune, but her own high-spirited braving of her.

This is my idea of Desdemona's speech, and I should suppose that it was the opinion of Mr. Steevens also, if it had not been counteracted by the several passages he cites in his note.

When Nestor says, in *Troilus and Cressida*,

-----So doth valour's shew,  
And valour's worth divide in *storms* of fortune.

When Wolsely describes himself, in *Henry VIII.* as an

Old man broken with the *storms* of state.

When Sir Callidore, in *Spenser*, wishes

To rest his back which had been beaten late,  
With *storms* of fortune and tempestuous fate.

And when Bacon says, that "the fortunes of Henry VII. had proved, for many years together, full of broken seas, tides, and tempests," they all allude to the calamities inflicted by fortune, but none of them allude to any spirit or violence exerted against her.

I was therefore excusable in observing, that Mr. Steevens had not explained this passage,

when I found, that all the authorities he had adduced, to support what appeared to be his opinion, militated against it.

As for Mr. Malone's explanation, all I can collect from it is, that Shakespeare has made use of the word *tempest* in three different passages, none of which are applicable to that in question.

ACT II.—SC. 1.

IAGO.... Whose qualification shall come unto no true taste again; but by the displanting of Cassio.

Johnson's explanation is confirmed by what Cassio says in the next scene:

I have drank but one cup to-night, and that was craftily qualified.

That is, allayed by water.

ACT II.—SC. 3.

IAGO.... Diablo——ho——

Diablo is merely a contraction of Diavolo, the Italian for Devil.

**FINIS**

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